



THE NEW YORK



DRAMATIC MIRROR

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MARGARET ILLINGTON.

THE MATINEE GIRL



The departure of Frank Pixley, very much alive, to see his Prince of Pilsen produced in London has set the Rialto talking of what a tremendous will, and the same quantity of air, will do for a consumptive.

A year ago Frank Pixley had consumption. The doctors agreed upon that point, and the librettist himself, having taken a medical course once upon a time, made a microscopic examination of his own sputum and knew that the doctors were right.

"Biff" Hall, known and loved of artists, met Mr. Pixley in Chicago, and they compared medical notes. The men looked at each other in the silent way male creatures do when they are deeply affected. Then they looked away, which is always the second part of such a programme with the curious creatures.

"We're in the same boat," said "Biff."

"I know it," said Frank.

Silence, and a further avoidance of each other's eyes.

"But I don't intend to take the count," said "Biff."

"What can you do?"

"I can and will lead an outdoor life. I'm going to get all the air I can—air of the right sort. I will go to California, maybe to Hawaii, and spend fourteen hours a day outdoors and the other ten in a bedroom with four big windows and nothing but a bed and draughts. Come along, "Biff."

"I can't. Got my office—Justice of the Peace—got my business and my family to look after."

"It's our only chance, "Biff."

"I know it, Frank, but I can't."

"The Chicago Winters are a menace to the man who is well. To us—"

"Biff" Hall nodded. Frank Pixley's hand sought his friend's shoulder in appeal, but the Justice of the Peace shook his head. Circumstances had him in their gyves.

Frank Pixley went and "Biff" Hall stayed. In six months Frank returned to New York, round, rosy, too corpulent to be of poetic appearance.

While he was wooing and winning health in the Far West he hadn't read the newspapers. He stopped in Chicago to see his friend "Biff." They sent him to the cemetery.

All of which proves what air, especially, as Frank Pixley phrased it, "air of the right sort," will do if a man gets plenty of it.

Within a fortnight Robert Taber, Maud Winter and Dan Daly died. "Tuberculosis," the doctors said, and the family and friends asked each other sorrowfully the now futile question:

"Could it have been prevented?"

Consumption can be cured, but there is an important condition—"if intelligent treatment be applied in the early stages."

Physicians who ought to know say that three-fourths of the human race have some form of tuberculosis, yet three-fourths of the human race do not die of it.

It is not the dread, fearful, inevitable thing our parents believed it to be. Science has demonstrated that in its earliest stages it can be cured.

One of the best things James Neil has done is what he is doing all the time to promote the work begun by the late Robert Bell, the building of a sanitarium for consumptive actors in one of the great soft air States—or States to be—Colorado, Arizona or New Mexico. Mr. Neil has given benefits in Honolulu and in Los Angeles, and is arranging for other benefits to be given by the Neil-Moroso companies in Oakland, San Francisco and Portland.

Virginia Harned suggested that each star in the profession furnish one room that shall bear his or her name. Many have subscribed to the plan, and Miss Harned has promised to see that the rooms are furnished.

What remains to be done is to raise the remainder of the necessary \$50,000 for building the sanitarium, a work that Mr. Bell's widow has taken upon her apparently most capable shoulders.

"I feel I can devote my life to no nobler cause than this," Mrs. Mary A. Bell writes from 1418 South Fourteenth Street, Denver, "for every thought and wish of my husband was for the success of this plan. He had suffered so much from the disease that he realized more than any one else what a blessing this home would be to the consumptive actor who comes West without funds."

"When we have this sanitarium the actor can come here when he is in the first stage of consumption, and he will receive the best care, good, nourishing food, and the benefits of this climate, and he will have no financial worry, for there will be no charges of any kind. In many cases he will be cured, in every case greatly helped."

"It is impossible to get these conditions otherwise than by having a sanitarium, for consumptives are not allowed in any first-class boarding house, private house or flat in Denver or any other Western city where there are many consumptives. The people who live here are so afraid of that disease that a consumptive is shunned like a leper. I know from personal experience that this is true. He is obliged to go to a home for consumptives—but, as you know, few actors can afford this after they are broken down in health and unable to work."

Mrs. Bell says the money can be raised by

benefits to be given throughout the country. She very reasonably says: "The amount can soon be raised if the profession takes an interest and arranges benefits throughout the country. It will mean but a few hours extra work for the actor. Don't you think he will be willing to do this for the stricken of his own profession, when he is willing to appear for other charities?"

I do think so, and hope every actor will carry this plan in his heart, and fare not forth to his Summer vacation until he has, directly or indirectly, helped it upon its successful way.

If you have a fancy for Japanese curios, call on Eva Davenport and ask to see her two rooms full of them. They are exquisite and expensive souvenirs of an operatic tour in Chrysanthemum Land and are the pride of her big, sunny heart. Just shriek "Japan" in the screaming tube and she'll open the door. The word is an open sesame.

Mr. Forbes Robertson voiced a family complaint in a recent interview. Those who have heard Nat Goodwin openly declare that the failure of *A Midsummer Night's Dream* was due to the oversumptuousness of the production hear its echo in his brother-in-law's views on scenery.

"Scenery, especially in these days of 'Shakespearean productions,' may defeat its purpose by its own excess," he is quoted as saying. "The true purpose of scenery is to provide an illusive background, but only a background. It should not be built up and forward, and generally solidified and elaborated, until it strikes the spectators in the

isn't sure—to what secret the poet refers. Poets have so many secrets in their hearts."

Which reminds me that it is a far cry from Mr. Daly's present part to that of next season. In *You Can Never Tell* he is a dentist, and when the curtain rises he has just pulled his first professional tooth, that of a beautiful and inquisitive young woman.

Why aren't people more particular about their signs. The flickering out of a few lights at the Madison Square Garden left this strange legend flaring out its signal to the world: "Darnum Bailey."

Harry Somers, manager of one of the local theatres, is an exceedingly practical man. The reception which the press gave to *The Ruling Power*, in which he is indirectly interested, made his spirits damp and dank the morning after the opening.

"Tinkle! tinkle!" The telephone bell summoned him and he answered it, withal wearily.

"Who is that? Mrs. Kennedy? Oh, yes!"

"How are you feeling about the performance and the morning papers?" The voice at the other end of the line was the pleasant one of the star.

"I feel—er—my wife says I'm looking rather pale."

"Don't feel that way, Mr. Somers." The star, who is a Christian Scientist, struggled with the "claim." "The play is all right and the performance was all right. The only trouble was that the devil was there."

The Matinee Girl fervently wishes that the



NEW CLUB HOUSE FOR THE LAMBS.

128-130 West Forty-fourth Street, New York.

face and leaves room for little else on the stage. Have that background as pleasing to the eye and the fancy, as illusive of the scene and the atmosphere of the play, as the skill of the scene painter can make it. But let it and him stop there. Have the spectators feel the illusion when they first see each background. Equally have them forget that background in their interest in the contents and advance of the play that it frames."

George Bernard Shaw is the natural, if not the lineal, successor of Browning, in this, at least, that he is the puzzle that every woman, not more profitably employed, is trying to solve.

For instance, all feminine-kind that has seen *Candida* is wondering just what Eugene Marchbanks means when he says in his farewell to *Candida*, "But I have a better secret than that in my heart. Let me go! The night outside grows impatient."

What was "the secret in the poet's heart"? The question has agitated all sorts of feminine conventions, even those with a fringe of men. There were as many answers to the question as there are complexions of mind. But no one is satisfied with her answer or those of her friends.

Louise Hyman has increased her popularity at teas and other feminine functions by writing Mr. Shaw to ask him what he meant and exhibiting the answer.

George Bernard Shaw's reply is characteristic:

"Had you not better ask Mr. Arnold Daly? It is his business to know what's in the poet's mind, not mine."

Mr. Daly says he doesn't know—at least he

following artists would leave off the following bad habits:

Richard Mansfield....His grunt.
William Courtnev....His sniff.
James Lee Finney....His stoop.
Arthur Forrest....His Grecian bend.
Ever so many of them their needless gasps.

THE MATINEE GIRL.

THE LAMBS' NEW CLUB HOUSE.

The new club house of The Lambs will be at 128 and 130 West Forty-fourth Street. McKim, Mead and White are the architects, and John McKeefrey is the contractor.

The cellar excavation is already finished, and the building will be erected and ready for occupancy about Christmas time. It is to cost, with the ground upon which it will stand, about \$260,000. It will, of course, be fireproof, six stories above the street, with basement and sub-basement below the street. The front will be of white marble, white terra cotta and pressed brick. The width will be 37 feet; depth, 100 feet; height, 75 feet. There will be a barber shop in the basement, and a large kitchen. The first or entrance floor will have offices, reception room, grill and billiard room, and bar. The second floor will have a 25 x 45 feet dining-room; a lounge room, 22 x 22; a reading-room, 22 x 37; and a pantry, 8 x 45.

On the third floor will be the theatre, 34 x 40, with a balcony, which will seat 250. The stage will be 33 feet wide, with a 23 feet opening and a depth of 18 feet, with a fly gallery. Also on the third floor will be the library, 22 x 37 feet, committee rooms, etc. The fourth, fifth and sixth floors will have twenty-four sleeping rooms, with six bathrooms, and servants' rooms. A passenger elevator will be a feature of the house. All in all, it would seem as if this model club-house would be the permanent home of The Lambs.

REFLECTIONS



Photo Leonard Studio Topeka, Kansas.

The friends of James A. Bliss recognize in him a modest, retiring young man, and thus his success as Obadiah Strout, the egotistical music teacher and local Poo Bah of Mason's Corners, in Quincy Adams Sawyer, is in itself a tribute to his histrionic ability. After serving a long, hard term, covering several seasons in first-class stock organizations, Mr. Bliss branched out into the rural drama, a field in which he hoped to find recognition, feeling himself especially suited to that form of entertainment. His performance of Strout is remarkably true to life.

The Woodward and Burgess Amusement Company have secured a long time lease on the Grand Opera House, Sioux City, Ia. This firm now controls the Willis Wood and Auditorium theatres, Kansas City; the Boyd, Omaha, Neb., and the Grand, Sioux City, all within easy distances. It is said \$100,000 will be spent in improving the new property.

Clara Cubitt has taken charge of the juvenile department of the Cubitt Dramatic and Musical Agency for her mother, Mrs. William C. Cubitt. Next season Miss Cubitt will return to the stage after an absence of three years, which she spent at school. She is now studying vocal music with Signor G. de Grandi.

Arnold Daly gave a dinner Monday night of last week after the performance of *Candida*, on the stage of the Vaudeville Theatre, in honor of the birthday of Winchell Smith, his manager. Mr. and Mrs. Dodson Mitchell, Mr. and Mrs. Henry V. Donnelly, Dorothy Donnelly, Mr. and Mrs. Herbert Standing, Mr. and Mrs. Wilton Lackaye, Fay Templeton, and Ernest Lawford were among the guests.

Sixty pupils of the Free School for Cripple Children, No. 471 West Fifty-seventh Street, enjoyed the Barnum and Bailey Circus at Madison Square Garden Monday afternoon of last week. The children were the guests of one of the wealthy patronesses of the school.

Effie Shannon and Herbert Kelcey are to appear next season under the management of the Shubert Brothers in a new play.

La Montansier will be Madame Rejane's opening attraction when she begins her engagement at the Lyric Theatre under the management of Liebler and Company next November.

Colonel W. F. Cody (Buffalo Bill) and several of his associates of the Western plains, past and present, including Captain Stevens, James Shannon, and George Shannon, attended the performance of *The Virginian* at the Manhattan Theatre last Monday night. They were enthusiastic over the play and players.

Skieniewicz's story, "By Fire and Sword," is to be dramatized by Maurice Bernhardt, assisted by a young Polish writer, for a production to be made in Paris in October. Sardou may also have a hand in the dramatization, in the nature of a revision, and it is said that Paderewski has consented to write the incidental music for it.

"By the Stage Door," the collection of fascinating stories of theatrical life by Ada Patterson and Victory Bateman, is about to be brought out in a fourth edition to satisfy the demand that the book has created. Of the vast amount of fiction that has been published lately in which players are the chief characters, "By the Stage Door" stands well at the head, because the tales are at once interesting and true. The sincerity of them has made a strong appeal to readers in and out of the dramatic profession. Miss Patterson is at present contributing to the *Theatre Magazine* a series of studies of players in which she again reveals the fine sympathy with the stage and its people that characterizes the stories in "By the Stage Door."

Janette Laurie has returned to New York after a week's visit to Atlantic City.

Frank C. Campbell resigned from The Child Slaves of New York company to assume the direction of C. W. Parks' Stock company and all of Mr. Parks' enterprises.

Pliny F. Rutledge, who has been very ill, is now visiting her mother at Portsmouth, N. H. Her husband, who is with the David Harum company, will join his wife at the end of the season.

Hal Clarendon has rejoined Mrs. Spooner's Stock company.

Grace Griswold is engaged to play Mrs. Helzeth in Rosmersholm with Mary Shaw this week at the Steiway Theatre, Chicago.

James Horne, who has been playing Terry Dennison, the star role, in James A. Herne's *Hearts of Oak* company for the past two seasons, resigned from that organization April 2.

Robert Downing, the tragedian, was married in Washington, D. C., on March 31, to Mrs. Helene Kirkpatrick, of New Orleans. Mrs. Downing is a descendant of a distinguished old French Creole family and is a skillful musician. Mr. Downing will hereafter play only short Spring and Autumn seasons and will devote the rest of the time to his dramatic school in Washington.

Charles P. Rice, stage-manager of New York Day by Day, was presented with a valuable solid silver shaving set by the members of the company at the closing performance a week ago last Saturday night in the Gotham Theatre, Brooklyn. The presentation speech was made by Aldrich Baxter.

Ogdensburg, N. Y., taxpayers at the special tax election voted \$20,000 for safeguarding the City Opera House with fire proof scenery, outside fire escapes and extra exits.

Helen T. Clark is visiting her mother at Northumberland, Pa.

D. E. Hanlon will close his engagement April 20.

Plans have been filed with the Building Department for the reconstruction of the West Side Lyceum, at Seventh Avenue and Fifty-second Street, which was burned out last December, just after the building was purchased by Lee Shubert, the theatrical manager. It will be remodeled into a four-story edifice, with a facade of stone and ornamental iron, the ground floor being fitted as stores and the third floor as a large ballroom. The repairs are to cost \$8,000.

SAN FRANCISCO.

DENVER.

Next week, taken down by the Sea.

Denver has had much good music of late, but never anything better than the concert to be given by the Municipal Symphony Orchestra, under the leadership of Raffaele Cavallo, and the piano recital by Harold Bauer given at the Central Christian Church, under the management of Mrs. M. O. Krumpholtz. The Municipal Symphony Orchestra, under Signor Cavallo is unquestionably one of the great leaders of the country; the rhythmic strains that swelled and died away with the slightest movement of his hand, and the only one to whom he devoted his business to perfection and was a conscientious worker in his art. As is Cavallo in his line, so is Joseph Martoccio with his harp, that musical instrument he carries the same way as a soldier carries his rifle, the trees in its throbbing strains when they are touched upon by a master hand. This youth of nineteen has a great future before him, his future is undoubted, filled with the promise of his undoubted genius. The Broadway Theatre was filled with a society audience, and to be a society favorite will help Mr. Martoccio. The much more important collection for the "Evergreen" Association, for really good music has been settled at last, and the whole credit is due to the people that helped and to the leader that was able to gather together and to hold such a collection of talent. Besides the number by Martoccio there were two other numbers worthy special mention, the solo work of Fred Baker on the violin, which was extremely well done, and the recital by Mrs. O. S. Brown, beginning to believe, has the only

KANSAS CITY.

INDIANAPOLIS.

Frank Daniels in 1936. The Daniels family owned a large house not far from Park 31-2. The patrons of this house are not very particular as to the quality of the show they go to see, but it is doubtful if this particular one pleased or satisfied. It is a full old-fashioned and bolstered home place with a variety of old jokes. The comedians include Sam Alexander and Mabel, and two diminutive performers, as the Kids: Alonso Lang, Adeline Kraus, Wally Clark, the two Robinson Sisters, Clara Frisida, and others. For Her Children's Sake, seen here earlier in the season, again drew a standing room house. One of the best seen last season, the melodrama is still very interesting to the people who flock to the Park. The audiences were extremely enthusiastic and entered into the spirit of the story as the plot unfolded. Here, Hines makes much of the same old role of the circus owner, and the pathos of the people out in front. The role of the mother is well taken by John E. Ince. Jr. The other

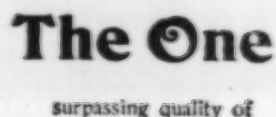
MILWAUKEE

ST. PAUL

INDIANAPOLIS.

Joseph Sheehan, Charles Fulton, Remi Marsano, Rita Newman, Jean Lane Brooks was followed by selections from Act I of the new musical comedy, "The Girl from Montana," arranged by Conductor Elliott Schenck. Mr. Sheehan sang "Pacific," Mr. Gott "Amfortas," Mr. Bennett "Gurnemann," and the voice of Titarel with artistic effect. The well marked songs of the comedy were sung on clear and distinct. The vocalization and orchestration were highly commendable. Much praise is due Director Schenck for his mastery conducting. The pretty and pleasing comic opera, "Kismet," was the favorite of the St. Paulites of this age, and still a favorite, was produced with dainty elegance by Francis Wilson, with an attractive and competent cast, in support, at the Metropolitan Theatre. The comedy was well liked and appreciated by an audience opening night. Francis as Caddy is just as agile and extremely funny as he was years ago. The audience never for an instant tired of his antics. He is a delight to the eye and a pleasure to the ear. He is a delightful irresistible. Margarita Sylva was a gracious Kismet and a delight to look upon. Her voice was fresh and vigorous, possessing an unusually clear ringing quality. She sang with much sympathy and in a thoroughly artistic and delightful manner. Joseph Bartlett Davis as the dashing Captain Delancey sang and acted the role with characteristic artistic effect. He was a perfect gentleman and a fine effect in two interpolated solos and elicited generous applause and hearty encores. Mrs. Davis never presented a more picturesque appearance than in the handsome costume of which she wore during the performance. William Broderick was deserving of emphatic praise for his excellent portrayal of Ravennas. His resonant, well controlled bass was heard to his advantage. He sang a satisfactory and highly admirable "now" enjoyable bit of vocal work was contributed by William C. Weeden in his rendition of "Star of My Life." His melodious tenor voice was true and clear as a bell. The satisfactory vocal work of the St. Paulites was very effective. The chorus of pretty, tuneful vocal girls, handsomely costumed, deserves special mention for effective work. Sylvia and Lucille Kane, two pretty and clever St. Paul girls, the members of the St. Paul Grand Opera Co. 11-13. William Faversham as Lord and Lady Alvy 4-16. Roselle Knott in When We Were Twenty-one 17-20. English Grand Opera Co. 21-23.

A thrilling melodrama "The Slave of Guilt," presented by a clever cove, was the offering at the Grand



Hunter Whiskey

is that it never varies. One bottle or a thousand has always the same delicate aroma, the same rich, mellow taste, the same perfect, smooth, satisfying elements which make it America's Best Whiskey. This is the secret of the popularity of Hunter Baltimore Rye, and it is founded on a rock.

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

MINNEAPOLIS.

conventional art, and was presented by a capable co- Week 10 The Strain of Guilt.

The Festival started with *Don Ferris*, presented by Henry Gray Carleton's *A Gilded Fool* at the Lyceum Theatre week 2 pleasing large audiences. Mr. Ferris was seen as Chauncey Short, a part which he sustained admirably. *Manhattan Murderers* was a good Banister Strange. A Bryon Beasler was good as Jack Duval. Ben Johnson was excellent as Rev. Jacob Howell, and with Laurette Allen as Jessica he contributed to the evening's character work. Hayward prepared to advantage as Margaret Ruthven, appearing in some beautiful gowns that she wore in a queenly manner. Malise Cech was a charming Nell Ben Green. Charles C. Cahoon was a good Elmer. George Fisher, and Francis Murdock sustained small parts in a satisfactory manner. Week 10 Merchant of Venice, with Mr. Johnson as Shylock. The Fibharmonic Club closed their month's work with a magnificent production of *Macbeth* as Jessica at the International Auditorium. The soloists were Mrs. Jessica de Wolf whose soprano is well suited for work of this character. Mrs. Elmer, who sang so finely some contrasts, but who sang without spirit; Edward P. Johnson, who created a very favorable impression with his full mellow tenor, which he handled with much skill, and a William Elljah before the public to-day.

PROVIDENCE.

Manager Lyvenberg, of Keith's, announces that the Albion Stock co. will offer as the opening bill of the season 18-23 The Charity Ball. This was the first play given by the first Albion Stock co., and was most successful. It will afford almost every member of the co. an excellent part. Percy Winter, stage director of the co., has arrived in town.

The Arion Club, Jules Jordan, director, will give the last concert of the season at Infantry Hall 12. The work to be performed is Armida, with Gustav trade, May Stein, E. P. Johnson, and others as soloists.

Madame Nordica will appear in concert at Infantry Hall 26. She will have the contract of the full Arion Chorus, and the soloists, including Miss Edith and Miss Hester, Foxwood, and Dr. A. J. Hardin.

The Team Drivers' Union, Local 108, gave an en-

entertainment in the Imperial Theatre evening 3, which was largely attended. The chief drawing card was John J. Sullivan, who had stories in a manner that made him solid with his auditors. Among other things on the programme was a concert by the Band Napoli.

Sullivan and his band delighted two very large houses at the Imperial Theatre. A feature of the concert was the appearance of Herbert L. Clarke, formerly of the Providence band, as cornet soloist. Mr. Clarke, during his stay in this city, made many friends, and he was the recipient of several large floral pieces. Other soloists who were well received were Kettie Liebling, soprano; Jessie Strauss, violinist; and Jack H. B. Mooreman, pianist. The concert was under the local management of John L. Miller, manager of the Providence band.

Kathryn Purcell is to be leading woman of the new stock company to be seen this summer at the Empire Theatre, and Edith Collins lives, well and favorably known in this city, is to be the character woman.

The popularity of Crestore and his Italian band was again manifested at the Empire Theatre, where their acts were given before large and demonstrative audiences.

HOWARD C. RIPLEY.

DETROIT.

Certainly it was a long jump from a trained animal show to J. M. Barrie's delightfully wholesome and entertaining little comedy, "The Professor's Love Story," at the Lyceum Theatre 3-5, but it seemed a welcome visit to judge from its rapturous reception, and a more satisfactory performance has not been given on any local stage this season. Mr. Barrie, a young actor of many talents, meets the character of the quaint Professor Goodwillie with much charm and makes it a portrayal that compels attention and admiration. His method is quiet and unobtrusive, and if there is a little fault it is in his desire to overdo, which sometimes makes his performance seem a trifle overdone. Mr. Barrie has excellent support in Kate Bruce as Agnes Goodwillie, Julia Buchholder as Lucy White, the secretary, which was delightfully taken by her, and in Edna Proctor as Burt Wessner as Dr. Conner, J. W. Hartman as Dr. Yellowlegs, Frank Webb as Sir George Golding, Nellie Lindholm as Lady Golding, Edith Ward as the governess, Harry Mack, and John H. Campbell as Henderson and Pete. Are you a Mason for week of 11.

The most pretentious revival of Uncle Tom's Cabin of all the many that have come and gone is the present production of Al. W. Martin, and it was greeted with an immense crowd at Whitney Theatre 3-5. Such a production as the present one helps to put this worthy old comedy on a plane where it should be, and for which much thanks are due Mr. Martin, who is ever trying to improve and make it more interesting for its followers. The co. is far superior to what one usually associates with the name like shows which traverse the country from season to season and has been lavishly staged. Fred Sawyer makes the unimportant role of Lawyer Marks a finished and really meritorious one. Frank Lee was much smarter as Tom, W. G. Williams as George Harris, A. Vananda, Phineas Fletcher, Louise Ogden, Aunt Ophelia; Laura Howe, Eliza; Florence Ockerman, Tony, and Elsie Robinson as Eva are all excellently cast. Many colored people in the cast lend realism to the scenes, and a cake walk introduced between acts two and three is quite the best thing of its kind seen for some time. Little Church Around the Corner next here.

The deal which has been pending so long in connection with the Avenue Theatre has at last been consummated, and the house is now in the hands of Drew and Campbell, of Cleveland. W. B. Lawrence still remains as resident manager, and it is understood no change in the policy of the theatre will be made. The present season will be under the management of Jacob H. Rile, who has been a large audience on "The Battle of the Shiloh" at Church of Our Father March 28, under the auspices of the Detroit Society for the Prevention of Child Labor. The Rile was illustrated with views of life in the tenement districts of New York city.

The Rogers Brothers in London was the attraction at the Detroit Grand Opera House March 28, excellent with Miss Grace Van Stoddard in title-role 31-2, both of which played to good business. Frank Daniels in the Office Boy 4-5. Low Dockstader's Minstrels next looking.

A. FRANCIS.

JERSEY CITY.

Rose Melville in his Hopkins came to the Academy of Music 4-9 to good business. The play is as unique as ever and goes well. The simple pathos of the play and the all-round interesting story are well brought out. His Hopkins is a very good one, and the public approval so constantly meted out to it since it was first produced. Miss Melville as the gawky, uncouth country girl, possesses a rare quality of humor, but she does not shine as a comedienne only. She has good points about her acting, as she is an artist. The supporting co. was excellent, and worked hard to give a good performance. Frank C. Hartwell as Pa Hopkins does the role very nicely, and he handles the part with skill. James McDuff is very funny as Obadiah, and thoroughly understands the part. Frank Minney as Ed is an excellent leading man. Louis Merrill as the policeman, William H. Fine Florence Webster as Ma Hopkins was clever and made herself lovable. Catherine Camp was a graceful and seductive city girl. Blanche Carlisle as Fable was good, as was also Elsie Mackay as Parthenia. Good specialties were rendered by James McDuff in imitations, Edward Hume does clever eccentric dancing, and songs were well sung by Miss Melville, Miss Camp, and Frank Minney. The Queen of the White Sulphur Springs.

The Village Postmaster at the Bijou 4-9 drew fine houses. This is the tenth visit of the play to this city, and each time to large business. The play has been at the school of comedy for a long time, and destined to remain entrenched for a long time to come in the esteem of a very large section of the theatregoing public. The rainstorm scene in the first act is fine, and received the warmest applause. As is a capable one. Eugene Powers is fine as the postmaster, and the character receives justice at his hands. John Lane Connor as John Harper is manly, and proves to be a good actor. Frank Van Stoddard as Ben Dean is a fine actor, and made the part a strong one. Robert Hodgkins as Ebenezer is a clever character actor. Rose Burt as Miranda was satisfactory in every particular. Grace Leth was good as the role of Samantha. The play was very well received. Burden was quiet and looked pretty. Haverly's Mastodon Minstrels 11-12. On the Bridge at Mid-night 18-23.

Reverend Aborn will revive A Night at the Circus next season, but will continue Nellie McHenry in Mitas.

The police benefit will take place at the Bijou Theatre May 14.

Manager Harry M. Hyams, of the Empire Theatre, Newark, has recovered from his recent severe illness, and is now doing the boardwalk at Atlantic City.

The Elks had their annual benefit 6 to 12 houses.

Southern Band comes to Elks' Hall 11.

Hart's Adrift closed season at the Lyric Theatre 6.

A new lodge of the T. M. A. is about to be started here.

NEWARK.

After being dark for a week, the Newark Theatre opened 4 with Clara Bloodgood in "The Girl With the Green Eyes," which drew a very excellent house. The acting of the play from the minor to the principal parts was all that could be desired. The Chapmans 11-16. Bertha Galland 18-23. Maxine Elliott 25-30.

At the Empire 4-9 Out of the Fold was the attraction, and deserved better patronage than it received. Nothing but commendation can be given to the members of the cast. All act their parts naturally and do not a little to make the play a success and a leader in its class. The Ninety and Nine 11-16.

Another play with a suggestion of The Old Homestead in it was The Two Sisters, staged at Blaney's 4-9, and which drew good houses and Frank Harrington in the leading role does credible work and is ably supported by Virginia Melville. The co. is good throughout. Dan Ryan in repertoire 11-16.

Manager Jacobs opened his stock 4-9 with a production of Janine Meredith. The performance was without a flaw, as the supporting co. is one of the best ever seen in stock in this city. If Mrs. Brinker entertained any doubts about the constancy of her many friends in this city, they were all removed by the warm reception she received. Mr. Bergen, the leading man, gave Mrs. Brinker excellent support, and demonstrated his ability. The other members of the co. who are worthy of mention for particularly good work are Will J. Dean, David Edwin, Ashley Miller, L. J. Plummer, Charles R. Burrows, Joe Bagby, Jacob F. Ralph, Radie Radcliffe, Adele Leonard, and Ethel Browning. Many new faces were seen in the audiences, which were exceptionally large during the week. If Manager Jacobs carries out his intention of doing away with thrillers, which have been run at the Columbia for a long time, he may rest assured that he will receive the patronage of the better class of theatregoers. The Frisky Mrs. Johnson 11-16.

The Royal Marine Band of Germany gave two concerts 5-7 to good houses at the Coleman.

One of the most important events marking the local musical season will be the song recital to be given by Madame Lillian Nordica, under the management of Howard E. Potter, in the Krueger Auditorium 20.

At the annual election of the Newark Lodge of Elks 29, William B. Marcell was chosen Exalted Ruler for '04 by acclamation.

The Newark Lodge has decided to purchase a plot of ground 40 feet, on Green Street, near Broad. The cost will be about \$18,000. It is the intention

of the organization to erect a handsome modern building, four stories in height.

The Orpheum Club (Arthur Ross, director) gave its second concert at Wallace Hall 7 to a large and appreciative audience.

FREDERIC T. MARSH.

LOUISVILLE.

Julia Marlowe warmly welcomed at Macaulay's 4-5 in their Knightland was in Flower. The co. was an especially good one, particularly Tyrone Power in the part of Charles Brandon. Thomas W. Ross will be seen in Checkers at Macaulay's 7-9. The King of Pantomime follows.

Maud McCarthy, the Irish violinist, was heard in concert at the Auditorium 4 under the auspices of the Ancient Order of Hibernians. The programme was an interesting one, and the distinguished artist appeared to distinct advantage. House is underlined at the Auditorium.

The Brothers Byrne in their spectacular pantomime comedy, The New High Bell, proved a very strong attraction at the New Masonic 4-9. The sign of the Four 11-16.

At the Avenue the familiar Over Niagara Falls repeated the success of its former visits. The co. is an excellent one, and the scenery noteworthy. Last River comes 10-16.

The song recital given by the tenor, George Hamilton, at the Woman's Club 6, was a success. The Ladies' Club was the first time in Louisville by a quartette composed of Jessie Bowman Webb, Carrie Shipinsky, George Hamilton, and Douglas Webb.

The season at Macaulay's 6, presenting Hans Huchelberg.

Maud McCarthy, the violinist, was extensively entertained during her stay here.

Julia Marlowe will coach the Louisville Dramatic Club in A Social Highwayman, which is to be shortly presented by that organization.

Harry Burke, the popular doorknocker at Macaulay's, will again conduct a Summer amusement resort at Dawson Springs, Ky. He contemplates arranging for a stock co. to appear in light comedy and high-class vaudeville. Mr. Burke has provided amusement for the visitors to the Springs and the surrounding country for several seasons, and believes his venture will continue successful.

Blanche Buckner, a Louisville soprano, has signed a five years' contract with the Whitney Opera co., to appear at the Louisville Grand Opera House. She is a voice of high range and beautiful quality. She is attractive physically and her success during her limited career on the stage led Manager Whitney to secure her signature for the little theatre and to express from him that he believes he has secured a second Alice Neilson.

CHARLES D. CLARKE.

MONTREAL.

The Isle of Spice opened to big business at the Academy 4. There is rather more to it than the average musical comedy, and the music bright and catchy. There were several songs that the audience seemed as if it could never get enough of. The co. is a very good one, and the King of Pantomime, Harry Kelly, as the Sporting King of Niochar, was very amusing and scored in his topical songs. Ivan-Malley as Collins, a deserting sailor, and Toby Lynton as the King of Niochar, were both capital and caused any amount of fun by their lines and business. William Armstrong made a manly Harry, and sang well. Pay Cameron was charming as Fanny, a ward of the King. Leslie Leigh, who was as the little sister, Blanche, and Mattie Marta both did good work. Taken altogether it is a most enjoyable entertainment. The Silver Slipper 11-16.

Martin U. T. C. visited Proctor's 4-9 and the old story seemed to have lost none of its drawing powers. William Wilkins appeared to advantage as Uncle Tom. Kitty Morgan was a clever Tony, and Baby Freda as the little sister, Blanche, was very good. The co. was a very good one, and the production was a good one. The Bonnie Brier Bush 11-16.

Hanson's Superba opened to capacity at the Francis 4, and continues to do the usual business. The tricks and stage illusions were as marvelous as ever. Fred Hanson made a capital Pierrot and Carrie Burr once more scored as Gretchen. Milburn's Eight of Hearts appeared in a number of dancing and other specialties, which were well received. The co. was a very good one, and the production was a good one. The Bonnie Brier Bush 11-16.

At the Francis National the historical drama, Francis and his Men, was the bill. In the title role, M. E. Lindsey does another splendid piece of work. Jane Berlin was excellent as Henriette. Maud Everard was a sympathetic Laure. Among the men were F. Filson Jean Ouland, and L. Pettit, who did good work.

Sapho is the bill at the Navarrete, with Mlle. Varennes in the title-role, and M. Laurel as Jean. Allan Love, in the role of the book of the Isle of Spice, is an old Montreal hand, and has found many old friends in town to welcome him back. The co. was a very good one, and the production was a good one. W. A. TREMAYNE.

TORONTO.

Though the venerable and wonderful old actor, J. H. Stoddard, has quite often presented to Toronto audiences the fine play of heart interest, The Bonnie Brier Bush, and his co. have never been as enthusiastically received as they are now. The play has been at the Grand Opera House, and each succeeding visit but deepens the love that theatregoers in this town have for such a piece and the manner in which it was presented. The part of Lachlan Campbell was as perfect as the part of Stoddard, frequently described from this city in these columns, and it is sufficient to state that, though the star is nearing his eightieth birthday, his excellent work has not been in the least diminished. Reuben Fox, whose home is in Toronto, as usual, played the part of Posty to perfection, and very capably made use of the extra characters which were exacted on the stage. Mabel Brownell, as Flora, and Damon Lyon, as Lord Kilpatrick, were conspicuous throughout for the high quality of their work. The S. R. O. sign was very good. The production was a good one. The Bonnie Brier Bush 11-16.

After the visits here this season of similar and better shows, King Dodo was rather tamely received at the Francis 4-9. Richard Goldenrod, who was in the title-role to perfection, and made a bit with local references. Other comedians who were worthy of mention with the co. were Arthur Foster, Charles Meyers, Horace J. Hale, Maxie Kay, and Willie Underwood, Daisy Hamblin, and Gertrude Barnes, all of whom sang and acted well throughout. The Tale of a Bumble Bee and A Jolly Old Potentate were among the best of the extra characters which were exacted on the stage. The production was a good one. The Bonnie Brier Bush 11-16.

The King of Detectives had better luck 4-9 at the Majestic than it had when it was first presented. That occasion the theatre and most of the detective piece here referred to were heavy losers, but the present engagement has proved popular to the regular patrons of the theatre, and the play has been a dramatic success, which it is proper or possible to crowd into the show. Balloons and a church steeple facilitate the heroine's flight to terra firma whence she had been sent to more ethereal regions in Convict's Stripes.

Walter Damroch, with sixty players and eight vocalists presented the Music of Paris at Massey Hall 4, and a fairly good house was drawn. The production was a very good one, and the play was a good one. The Bonnie Brier Bush 11-16.

STANLEY MCKEOWN BROWN.

PORTLAND, ORE.

Mam'selle Napoleon at the Marquand Grand March 31 was the efficient vehicle used for the exploitation of Anna Held, a department store assortment of dazzling gowns and a sumptuous parade of striking scenery costumes and effects. Leaving aside the book and the greater part of the music, it is of record that the show was an entertainment to the local audience, which grew as the week advanced. The reorganized Nelli-Morocco co. came to the Baker Theatre 28 for a Spring engagement of some seven weeks. Good judgment was shown in selecting When We Were Twenty-one as the introductory attraction. It gave an excellent opportunity for good work and the participation of the entire co. As a result, the audience which grew as the week advanced, was the result. Among the newcomers, Howard Gould as Carewe, Harry McStay as the Imp, Amelia Gardiner as Phyllis, and George Woodward as Plimley made distinct hits and divided honors with the old favorites. Phoebe McAllister, Thomas Oberlie H. S. Duffield, Robert Morris, and Frank MacVieans came in for personal remembrances in the way of applause upon their initial appearance. The play was lavishly mounted, and the scenery was a fine thing to see. The popular and all-round competent Little opera troupe, known as the Olympia Opera co., opened at Cordray's 28 for the second engagement at the same house during the past season. The production was a good one, and the play was a good one. The Bonnie Brier Bush 11-16.

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in the latter's first theatrical venture in this city.

He died suddenly at his home here 1.

JOHN F. LOGAN.

NEW ORLEANS.

Whitewashing Julia, presented by a competent co., was the attraction at the Lyceum Theatre 3-5. Miss Fay Davis, who was here the early part of the season in Lady Rose's Daughter, and Guy Standing play the principal roles in the cast and play them decidedly well. The play has not lost its charm, and the production was a good one. The Bonnie Brier Bush 11-16.

At the Kismet Theatre the Alice Treat Hunt Stock co. put on Camille 3-9 in an acceptable manner and to excellent business. Miss Hunt is in the title-role, and in her usual captivating manner and obtained all that sympathy from her audience that a good exposition of the celebrated role always commands. Mr. Raymond Whitaker was not a vigorous Armand Duval, but his performance was intelligent and natural. Lewis F. Morrison, Herbert Brenon, Hal de Forest, J. J. Sambock, Louise Plunkett, and Mabel Trammel were in the cast and acted intelligently. On the Stroke of Twelve 10-16.

Why Women Sin was the offering at the Grand Opera House 3-9, and the Baldwin-Melville Stock co. presented a very good production. The production was a good one, and the play was a good one. The Bonnie Brier Bush 11-16.

A Girl from Dixie, with about sixty people in the co., was the drawing card at the Crescent 3-9. Beatrice Bronte and Ed. Dore are the successful talents in the cast and are in every sense capable. James Boys in Missouri 10-16.

The Grand Opera House has been leased to the New York Amusement co. in a corporation organized under the laws of the State of Louisiana, with local capital of \$25,000, of which concern Simon Gumbel, a prominent cotton man, is president, and Charles Fourten manager. It is understood that under the terms of the lease the Grand Opera House will be permitted to present the best plays to be obtained in this country from independent sources and on terms of a syndicate.

J. MARSHALL QUINTERO.

CLEVELAND.

There is every indication of a merry war between the two stock co. now playing in the city, and in the meantime the public will reap the benefit. Both are above the average, and will undoubtedly get good business.

The Prospect Theatre was opened to the public 4 and the beautiful new playhouse was crowded, every seat being occupied long before the performance began. The Baldwin-Melville Stock co. presented The Christian, which was given in a most creditable manner, the acting and staging being all that could be desired. Maurice Freeman's characterization of John Storm was very good, and the supporting cast was excellent. The first production given by this organization augurs well for the engagement. Janice Meredith 11-16.

Marie Tempest, supported by a fine co., with Leonard Burt in the title-role, was the attraction at the Rockwell Avenue Opera House 4-9, presenting a bright comedy entitled The Marriage of Kitty, which was well received, the work of the entire co. being of a high order, which cannot be too highly praised. Richard Mansfield in repertoire 11-16.

Vaughan Glaser and his stock co., at the Colonial Theatre were seen in When We Were Twenty-one 4-9, and gave it an acceptable presentation. The same co. will be seen in the city on the 11th, and the rest of the co. did well. Parsifal will be given 11-16.

The Royal Lilliputians delighted large audiences at the Lyceum Theatre 4-9. Soldiers Fortune 11-16. At the Cleveland Little Church Around the Corner was the attraction 4-9. For His Brother's Crime 11-16.

Drew and Campbell have now assumed full control of the Colonial Theatre, and Charles Hertzman is acting manager.

At the Prospect Harry D. Kline is business manager. Will Ten Winkle is treasurer, and Tom Scanlon is at the door. All three are good men, and are favorably known to the theatregoing public of Cleveland, and Manager A. F. Harris is to be congratulated on the choice of his staff for the new house.

Russo and his Italian Band give two concerts at Grays' Armory 10, and Sousa comes 18.

WILLIAM CRATON.

BUFFALO.

E. H. Sothorn, supported by an excellent co., appeared at the Tack March 31-2 in The Proud Prince. Mr. Sothorn is seen to good advantage and scored one of the greatest successes of his career.

A dramatic version of Parsifal was presented at the Star week 4. The principal character, Amfortas, was played by Charles A. James in an impressive manner. Others in the cast who deserve special mention were Beth Smith, C. Wilson, and Howard.

The drama has a music, which is introduced some of the Wagnerian effect, and the staging was good. Next week Joshua Whitcomb.

The Man from Where, a musical comedy in two acts, was presented at the Triangle by the Triangle Club of Princeton University. All the parts, male and female, were taken by Princeton young men, and the singing and acting of the cast and chorus were of a professional quality. The production was a good one, and the play was a good one. The Bonnie Brier Bush 11-16.

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made an excellent impression 3, 4. Curtain calls were the rule, and many of our local theatregoers would welcome a return engagement. Manager Burgess has Lord and Lady Algy 3, 4. Weary Willie Walker 10, Parsifal 11. Rose Brothers 17, 18. At the Grand May Howard's 3. Burgess attracted two large crowds 31-2. Mile. P.M. was the offering. David Harum was presented by a fairly good co., headed by William H. Turner, whose work was unusually good. The house was very good, and the production was a good one. Manager Gordon announces located at the Altar 7-9. His Last Dollar 10-13.

J. R. RINGWALT.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (Ed K. Williams, mgr.): As a very delightful relief from a run of thrilling melodramas, March 28, playing engagement of the Frisky Mrs. Johnson 27 to S. R. O.; excellent business. The house was noticeably larger than on Monday nights heretofore; excellent co. A Ragged Hero 11-16. James Boys in Missouri 18-23. —L.A. E. AUDITORIUM (Harry Greenstone, mgr.): Marie Gabrielle 15. Fate, a four-act melodrama, was produced at this colored theatre by a co. entirely composed of negroes to fair audience that appeared to enjoy it. —ITEM: Manager announced that the house was to produce a run through the summer and put on a colored stock with a change of bill weekly. If this is done it will be the only negro stock co. in the South.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Maxine Elliott in Her Own Way was greeted by large and enthusiastic house, March 28, who thoroughly enjoyed fine acting of star and supporting co., as well as play. A Girl from Dixie 28 had two or three good features, though balance of performance mediocre; business good. The Fanny Mr. Dooley 1 covered.

HUNTSVILLE.—OPERA HOUSE (Thomas Littlejohn, mgr.): Chicago Glee Club played to poor but well pleased audience 5. Sanders' Entertainers 11-13. Minstrels (local) 19. In Louisiana 23. This will end the season of the Opera House.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): James Boys in Missouri 6. Humpty Dumpty Doodle 7. —MONTGOMERY THEATRE (Hirsch Brothers, mgrs.): October Black (planned) 8. Joseph 12. Marie Gabrielle 15.

SELMA.—ACADEMY OF MUSIC (Long and Ross, mgrs.): The Knowles March 28 closed week's engagement to moderate business. Black Patti 11.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Hoyt's Comedy co. played to good business, March 28.

SHEFFIELD.—MYERS' OPERA HOUSE (Thomas P. Littlejohn, lessee): Black Patti Troubadours 2; big business; fine performance.

ARKANSAS.

PINE BLUFF.—ELKS' THEATRE (Charles Philpot, mgr.): Holly Tolly 1; packed house; enjoyable performance. Black Patti Troubadours 6. A Ragged Hero 7. —ITEM: The Frisky Mrs. Johnson, known as the Pine Bluff Opera House, will soon be torn down and a handsome stone building will be erected instead of the wooden one which is now in place. It will be used for a popular play theatre or for high-class vaudeville; either, however, will be a source of gratification to the theatre-going public.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): Holly Tolly March 31 was played at the formal opening of the Auditorium to large and enthusiastic audience. Play was good and thoroughly enjoyed. Auditorium is a grand building and second to none and capable of seating many more than its capacity. Err. Kendall 12. —GRAND OPERA HOUSE: Jack Taylor co. 11-16.

Phelan Stock co. opened 4-9 to crowded audience
Corse Payton Stock co. 11-16.—ITEM: The repair

121 W. 42d Street, New York.

A Flag of Truce 4-5. The Man from Mexico 7-9.---

THE NEW YORK DRAMATIC MIRROR



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EDITOR.

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Largest Dramatic Circulation in the World.

FOR AN ELEMENTARY DRAMA.

A FLEA, interesting at least for its novelty and originality, has been made in Chicago by Mrs. EMMONS BLAINE, who has given \$1,125,000 to found an elementary school in that city under the auspices of the University of Chicago, which, by the way, has become widely known both for the large sums devoted to it by JOHN D. ROCKEFELLER and for several unconventional opinions on SHAKESPEARE and other subjects pronounced by one or two of its professors.

Mrs. BLAINE made her appeal in an article entitled "The Dramatic in Education," published in *The Elementary School Teacher*, edited by JOHN DEWEY, and unusual as her ideas and opinions may seem, she would be entitled to make them public even had she not shown her practical earnestness in her subject by the large endowment calculated to assist in the education of the young.

In her discussion of the effect of the drama Mrs. BLAINE argues that children should be taught the facts of history by impersonation. "The school should be a stage," she says. "We find the dramatic already in and out of our kindergartens. Little children instinctively impersonate in their play. We should continue it every day. Periods of history being studied should be lived. The children should be Greeks, Romans and middle-age barons and priests; they should write the Magna Charta and discover America and construct our nation."

This, indeed, is a pregnant idea, at the first glance, and there can be no doubt that it would fascinatingly appeal to the child mind. No doubt, also, it would have its drawbacks upon practical application. Mrs. BLAINE believes that as a result of it children would show vividness of conception and expression. "History would then be to them their familiar field. The delights of imagination, construction and interpretation are untold. The pure joy of action cannot be overestimated."

Mrs. BLAINE holds that it is impossible for children profitably to study the drama of to-day, or in fact any existent drama, although she believes that if the right drama were at hand children could profit from it. Almost nothing, she says, is suited

to them. Tragedies do not come within their comprehensive range, and "as for current tragedies, heaven forbid that they should." She holds that light operas are heavy with vulgarity and dullness, and that if the child were to be taken to see the plays of to-day promiscuously the vision would be distorted before the age of calculation. Mrs. BLAINE expresses a wish that "some theatres would ignore what is thought to be public taste and occasionally serve us confections which we could give as treats to our children, not mixed with poison through and through—if, for instance, a point should be made of having on Saturdays plays chosen with school children in view." This, of course, is not possible in present circumstances as to the theatre, unless it should be realized in isolated cases of managers as enthusiastic over this novel educational idea as Mrs. BLAINE is. But it will at least be interesting if Mrs. BLAINE is influential enough to put her ideas in practice in the school she has founded. They would undoubtedly delight the children, and they might begin a movement to revolutionize the present crude and unsympathetic methods that prevail in so many elementary schools.

"SERVING THE EGYPTIANS."

BISHOP COADJUTOR GREER, of the New York Diocese of the Episcopal Church, the other day delivered an address at St. Paul's Chapel on Broadway, his theme being "Serving the Egyptians." He paid his respects to three great institutions of modern life—politics, newspapers, and the drama.

It is pleasing to note that Dr. GREER, in his criticisms of these three institutions, perhaps bore down harder upon politics and the newspapers than he did upon the theatre.

As to politics, in which "the highest qualifications of character should be demanded," he found instead "men socially, ethically and educationally inferior to the people for whom they legislate," and he also found them "catering to the lowest passions of the most ignorant of our population."

The reverend critic recognized in the newspaper "one of the most important phases of our educational life;" yet the most successful newspapers, he says, are "low, vicious, scurrilous, scandalous, or personal and frivolous, with flashing head line type, catering to indecency and audacity—hunting vice and bringing it before the public, morning, noon, and night, with extra meals between times." All of which is true of newspapers of the ultra "modern" type.

As to the theatre, Dr. GREER said: "I have only words of praise for the drama and the theatre when it caters to us as an educational institution. The dramatic instinct is human, and to denounce it indiscriminately is a mistake. We cannot do away with it. It is here to stay. But the theatres that seem to succeed the best find it easier to serve the Egyptians. It has become so indecent in character as to make a man, and much more a woman, afraid to go, lest their feelings should be outraged by what may be portrayed or indelicately suggested. They do this that they may not suffer the loss and damage which they might suffer if they refused to cater to our basest passions."

Of course the objections urged against the theatre as an institution in the foregoing are true only as to a part of the theatre, which stands out so boldly in its appeal to the prurient that even the churchman in search of wholesome entertainment—of which there is much even at this moment in New York—need not go astray.

There is no doubt whatever that what the reverend gentleman says about politics is largely true; nor can any one question the justice of his strictures against a certain class of newspapers; nor does THE MIRROR defend the sort of theatrical entertainment that he describes while he does not separate it from the good in current drama. Yet to his view and review of the institutions named he should have added something about a fourth—the Church itself—which shows the peculiar influences and the Egyptian tendency of the times.

SAG HARBOR LITIGATION.

Two actions involving the late James A. Herne's play, *Sag Harbor*, were argued on April 4 before the Court of Appeals at Albany. Theodore A. Liebler and others, composing the theatrical firm of Liebler and Company, are the appellants, having been sued by Mrs. Katherine S. Herne, widow and executrix of James A. Herne, to prevent the renting of *Sag Harbor* to stock companies and to recover the amounts received from such rentals.

In August, 1899, Mr. Herne entered into an agreement with the defendants whereby they were to produce *Sag Harbor*, paying him 50 per cent. of the profits. During the first season, Liebler and Company allege, the play was presented at a small profit, but the second season showed a loss, and Mr. Herne, who had been taking the principal part at a salary of \$500 a week, died.

FIRST BANQUET OF THE POE SOCIETY.

In Schumann's Studio Banquet Room, on the top floor of the Mills Building, 15 Broad Street, last Monday night, the Poe Society gave its first banquet and entertainment in honor of the memory of Edgar Allan Poe. The banquet was postponed, on account of the illness of William Ordway Partridge, chairman of the Organization Committee, and non-appearance of W. Fearing Gill, from 5 to 6:30 o'clock, at which time between fifty and sixty men and women sat down to a delightful repast.

Edward Markham, "The Man with the Hoe" fame, was made presiding officer, much to his disgust, for if there is one thing more than another that Mr. Markham detests it is to sit or stand in the spot light.

Before Mr. Markham had a chance to exercise his chairmanship functions, Fearing Gill arrived and installed in Mr. Markham's chair Colonel William D'H. Washington; and Mr. Markham, with a sigh of relief, moved closer to the newspaper men.

Letters of regret were read from Hamilton W. Mabie, Henry Van Dyke, Harrison Grey Fiske, Forbes Robertson, Edmund Clarence Stedman, and William Winter; but among those present were Ralph Waldo Trine, author of the famous "In Tune with the Infinite," Warren Elbridge Price, editor of *The Book-Lover*, and his associate editor, Irving C. A. Olmstead; Lindsay Denison, M. M. and A. L. Gilliam, Edgar Allan Poe, the former great football player of Princeton; Isabel Lewis, Doris Mitchell, Cora Richardson, Elizabeth B. Knox, the Rev. William Wiley, Benjamin Schwartz, and Paul Tyner, editor of the *Newport Leader*.

Colonel Washington, the chairman, opened the feast of reason by saying that he felt honored by presiding at such a gathering, and then called upon Paul Tyner, who said that they had, he hoped, got together to honor and perpetuate the name of Poe, because in honoring Poe we are honoring the poet of the spirit whose genius was simply the natural flower of a soul inspired by love. Poe, Mr. Tyner said, got, like some small measure of honor, but not many dollars, and but few meals like the one just discussed; yet he was the greatest genius that American literature had produced—and greater in nothing than in gentleness. Poe was not understood; but then genius never is, not because the public is indifferent, but because it doesn't know how to understand. Probably Poe did not expect to be understood, or so wisely, meanly, cruelly misunderstood; and he surely never dreamed that his name would be dragged through the mud as it had been for nearly fifty years after his death. But things were on the change, and it is no longer fashionable to sneer at Dickens or blacken Poe's character.

Then Edward Brigham recited, in a tremulous, almost effective way, the "Bells." It was like the booming of the sea against Minot's Ledge during a November northeaster. He rang all the changes on the wedding, alarm and iron bells, and his "tolling, tolling, tolling" was like the Dead March in Saul.

Gaylord Wilshire said that it was singular that the whole world has not in the fifty-five years since Poe's death produced another Poe, and Warren Elbridge Price interjected, "nor in all the years known to man," which hit the assembly like electricity. It was so apt and true. Why should Greece, Mr. Wilshire continued, produce so many geniuses, and we (the world of to-day) so few? Because Greece was so organically and harmoniously related; and the nation then lived for the individual, and the individual for the nation, and until we are like Greece under Pericles we cannot expect to produce elevated, high-hearted, clear-visioned men of genius. In other words, we must get in tune with humanity.

Then Ralph Waldo Trine told a Warean story, too long to quote, and applied it to his lack of knowledge of Poe.

Elizabeth Hazard then sang "Marguerite" very prettily, and was followed by Dr. Wiley, who made a fine point by saying that Poe's beautiful handwriting in every extant MS. disproved the theory that he was a drunkard, when another side remark from Warren Elbridge Price made another hit. It was: "The man who wrote 'The Gold Bug' could not have been a drunkard, because no drinking man could have constructed it."

Poe, said Dr. Wiley, was a rare combination of analytical and imaginative powers, both of which rarely go together. Then Dr. Wiley told how "The Bells" was written, the original form containing but three stanzas. He concluded by saying that he was enthusiastic and angry at posterity's treatment of Poe. Then he showed a visiting card Poe used when calling on his (Dr. Wiley's) mother-in-law. It was a very modest little black-bordered square, with "EDGAR A. POE" printed on it in small letters. Everybody handled it with awe.

Then Mr. Brigham sang Kipling's "Danny Deever" in a way to suggest a one-round go between a Russian cruiser and a Japanese torpedo boat. Somebody said it was rare execution, when the terrible W. E. Price substituted "murder" for "execution." M. M. Gilliam then said a few humorous things about Poe pretenders being generally from Philadelphia and South Brooklyn; and E. N. Catlin recited something by E. C. Stedman, which had not one thing to do with Poe or his memory; but he squared himself by speaking of the profound religious sense in Poe.

Then Edward Markham indulged for half an hour in something perilously akin to the obvious. He said that "Poe was a distinguished man," and after that it was almost impossible to hear what he said. It was the hit of the glorious night, and Lindsay Denison's one deep regret was that the laurel with which to then and there crown Mr. Markham was not at hand.

Warren Elbridge Price then arose to say that had Poe been a trucker he would have had a dinner every day as good as the one recently dispatched; that Poe could no more have been a drunkard than could Hawthorne; that both were too delicately organized to be drunkards, even if they wished to be; that the Roman poets (and Rossetti, in "Jenny") idealized the women of the street, while Poe idealized the woman of the soul; that if we had had even fewer poets and poems we would think as much of poets as we do of politicians and honor them as such. How we would worship the sun, if we could only see it once in a lifetime! Then why not honor a Poe? That Poe was the master of the short story went without a protest, and that every story writer, since Baudelaire translated Poe, was a pupil of Poe's in France, Germany, Spain, Italy, the United States, and, notoriously, in England; that writers have grown wealthy by stealing from Poe, although Poe did not have enough to eat; and that no writer ever did one thing as well as Poe: express regret for the love that could never be—again. Then Mr. Price expounded Poe's "Raven" in a startling manner. His speech was the hit of the night.

Elizabeth Towne, editor of *The Nautilus*, spoke feelingly of Poe's chivalry to women. He was an illuminated man, and as a man is known by the company—especially by the women's company—he keeps Poe was a pearl of purity. Then Miss Towne read Poe's beautiful poem to the mother of his Virginia, Mrs. Clemm.

Edgar Allan Poe, Poe's grand-nephew, then said a few fine words on his great forebear, to the effect that Europe was fairer to his grand-uncle than is this country, for Europe speaks of him as the writer, while this country refers to him as the drunkard. Once, in a Paris store, Mr. Poe, the speaker, told the floorwalker to send him purchases to his hotel, and when the floorwalker asked "What name?" and the reply was, "Edgar Allan Poe," the floorwalker was going to have him arrested.

Then W. Fearing Gill told how he loved Edwin Booth, and how Booth loved him, and begged him to criticize his Hamlet, one night in 1869, in Booth's Theatre, and when he told Booth that: "As the autocrat of critics, Ned, I have to tell you that your Hamlet is bad—very bad." Booth shook him lovingly by the hand and thanked him. "Then there was a sound of revelry by night," but before Mr. Gill sat down he said that he did not get half enough credit for what he did for Poe's memory; that he was always kept in the background, wiped out, expunged, crushed.

The gathering then went out in the midnight of Wall and Broad streets to say things. All in all, it was a fine success.

MRS. FISKE ON IBSEN.

Mrs. Fiske is playing a very successful engagement in San Francisco in a repertoire that includes two of Ibsen's plays, *Hedda Gabler* and *A Doll's House*. Her remarkable success in *Hedda Gabler* at the Manhattan Theatre early this season will be remembered, and as Mrs. Fiske has done perhaps more than any other actress in this country to make Ibsen understood, and to lift the representation of his plays from the experimental to the practical, some of her expressions on this author will be of interest. In the course of a talk on Ibsen with Ashton Stevens, of the *San Francisco Examiner*, she said:

"The play without psychology does not interest me. The play that merely tells a story, without thought behind it, is impossible as to Ibsen. Mary of Magdala I like for its spiritual qualities—the uplifted soul of the woman in that tense situation of the fourth act. Spirituality appeals to women more than to men, I think. But I like the modern play with thought behind its spoken line; the play that exacts psychological research from its actors; the play that comes from the modern mind to the modern mind."

"I still hold that Ibsen might, if only for once, select a subject of sweetness and light, and that he has had a bad influence on his followers—other dramatists. But the imitation is different from the real. In fact, the imitation only goes to show how great the original is. Think of it! Ibsen has revolutionized the drama in every country in the world. The peoples do not realize this, because they see very little of Ibsen and a great deal of the Ibsen dilution. Ibsen is just commencing to come into his own. He is going through the crises, as Wagner did. It is my belief that the great repertoire of the great players of the future will be the plays of Shakespeare and of Ibsen. Surely there will be the Ibsen repertoire, just as there is now the Shakespeare repertoire. Actors will not be able to escape from the spell of the Ibsen characters. These characters fascinate; they lure you to study; they bring you closer to life. And though the life pictured by Ibsen is dark and tragic, it is so pitifully true that no one need ask where the moral is. Ibsen's truths are merciless."

Mrs. Fiske also expressed a wish that America had "a great theatre" for Shakespeare and Ibsen—meaning a company of great artists.

"Think," said she, "of being able to bring together a band of players of equal rank with the singers of the Metropolitan Opera House! Call it a national theatre if you like. I should not care what it was called so long as we could organize such a company. Think where it would place the United States in the world of dramatic art!" Mrs. Fiske said that to help such a project she would do anything in her power, and added: "This isn't the idea of a visionary—a dream."

Apart from the artistic benefit to the country it would be a good business venture. It would pay as well as the opera, if not better. There could be stockholders to back it and subscribers to support it, as there are at the Metropolitan Opera House. There must be a solid backing to insure the actors—many of whom, stars, would be compelled to give up profitable tours—against loss. But if I were honored by being asked to play in such a company I should gladly play without a guarantee of any kind, just taking an actor's share of the profits. And this is neither enthusiasm nor nobility nor foolishness on my part. I say it merely to show my confidence in the financial success of the undertaking. As things are nowadays in the theatre we never see a really good dramatic performance. I mean that always there are one or two more players that are not thoroughly fitted to their parts; they are out of tune. No good conductor would think of leading an orchestra in which there was a single instrument out of tune. He must have, and does have, trained musicians, capable of giving the precise value of every note in the score. But in our casts of to-day, he never sees small, there is always at least one actor out of tune."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous inquiries or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

- A. S. R., Lima, O.: You ask too much.
- J. H., Detroit: Write to George Fawcett, manager, of Baltimore, as he awarded the prize.
- E. C. C., Cleveland: Why not write to the Stage Mechanics' Union?
- C. G., Cedar Rapids: Write to Alice Kauser, play agent, Broadway and Fortieth Street, New York.
- J. A. M., Toronto: The *Eternal City* is of too recent a date to justify THE MIRROR in giving space to its Viola Allen cast.
- C. R. F., Chicago: A letter addressed to the Francis Family, care of THE MIRROR, will be forwarded.
- H. S. R.: Owen Fawcett's *Reminiscences* seems to be still in manuscript form, as THE MIRROR has no knowledge of the printed and published book.
- E. E. W., Memphis, Tenn.: 1. Twenty-five cents. 2. Willis Mitchell and Joe Love are the full names of the vaudeville team you inquire about.

CONSTANT READER, Jersey City: 1. See THE MIRROR's advertising pages for dramatic agencies. 2. Sometimes a manager leaves engagements to his stage-manager. 3. If you win honors in a dramatic school it certainly will help you to an engagement. 4. A beginner must show what he or she can do.

HARRY S. H.: THE MIRROR does not care to print marriage or death notices on such slight evidence as the mere written announcement on a sheet of paper mailed to this office, when the date, place and the clergyman are not named. All such announcements should be vouched for by signatures of the parties sending them.

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- THE POWER OF EVIL. By Thomas H. Sewell.
- THE PURITANS. By S. S. Tibbals.
- THE RAKE'S FORTUIT. By Francis Sheridan.
- THE REAPERS. By William Osborn.
- SHO GUN: an original comic opera in two acts. Book and lyrics by George Ade. Music by Gustave Luder.
- SNATCHED FROM DISGRACE. By Harrie T. Price.
- A STRUGGLE FOR WOMAN'S HONOR. By Joseph P. Blake.
- WHEN JULIA LIES. By Florida Pier.
- WHEN THE CLOCK STOPS. By Joseph A. Mitchell.
- WHERE MAGNOLIAS BLOOM. By Will M. Cook.
- WINTERGREEN FARM. By Edwin Bruce Chatterman, Jr.

TELEGRAPHIC NEWS

CHICAGO.

The Sho-Gun—Mary Shaw and Donald Robertson Score—Around the Theatres.

(Special to The Mirror.)

CHICAGO, April 11.

Musical attractions are to predominate downtown for a long time, according to present outlook, and the prospect has evoked a wall-to-wall newspaper outburst of grief—over the loss of plays. Denman Thompson and Andrew Mack are stemming the tide this week, with the assistance of Mary Shaw and Ibsen. Otherwise the drama is pushed back toward the suburbs. The bills:

Studebaker, the Sho-Gun (second week); Illinois, Fritz Schell in Babette; Grand Opera House, Denman Thompson in The Old Homestead; Garrick, Chinese Honeycomb; McVicker's, Andrew Mack in An Irish Gentleman (closing week); Great Northern, Al Wilson in Prince of Tatters; La Salle, musical stock in A Royal Chef (third week); People's stock in A Social Highwayman; Columbus, Two Little Wards; Bush Temple, Parsifal (second and last week of play); Criterion, For Her Children's Sake; Bijou, Rachel Goldstein, with Louise Beaton; Hopkins, Too Proud to Beg; Howard's, Deadwood Dick.

E. D. Stair came to town last week, and after his arrival it became known that Manager Raymond, of the Great Northern, would retire temporarily to join Pain's Fireworks organization for its tour this season. Mr. Raymond's place will be taken by J. H. Brown, of the Alhambra, now closed, who is one of the best known and most experienced managers in the city. Pain's tour has caused another change. The Fireworks have got Ben Stern, and Pat Hansen, until lately of Florodora, will succeed Mr. Stern on The Silver Slipper staff when the Slipper opens here at McVicker's, May 8.

The Sho-Gun is a beautiful attraction. The production at the Studebaker last Monday night settled that. An eager and fashionable audience was amazed at the succession of delightful pictures, each seeming to surpass the one before. The rich dressing of The Sho-Gun is outvied by the beauty of the chorus. Then there is the Luder music. It has lifted him a considerable distance in the estimation of the critical public as a composer. There is hardly the expected supply of catchy numbers in the opera at present, but there are a few which go far toward placing it beside The Prince of Placen in popularity. The humor and satire of the story of a Yankee hustler and gum millionaire from Iowa bursting into the heart of the ancient Oriental civilization with his notions of trusts, labor unions, lawyer to break any law successfully, and defacing the world with billboard and placard advertising do not get much evidence of lively appreciation in the first act. In the second the public's Ade expectations are fully realized, and laughs and applause and encores abound. Christopher Bruno plays the leading role of William Henry Spangle, the energetic pilgrim from Iowa. His comedy is going to be of that better sort that Mr. Savage seems to be insisting on and cultivating. His eccentric dancing is instantly successful. He succeeded in making an unmistakable hit. In The Games We Used to Play (humorous but comic song and dance), he was recalled half a dozen times. There are at least two persons in the cast who seem to meet all requirements of singing and acting—Trixie Friganza as the Widow Omi and Edward B. Martindale as the Sho-Gun. David Torrance, as General Otori, Clyde Mackinlay, as Toot, and Iver Anderson, as Ensign Dasher (in a military march song), please with their voices and suffice as actors. Mr. Mackinlay and Mr. Anderson getting a number of encores. Except vocally, Anna Wilson is captivating as Princess Huanbun. Adelaide Sharp has attracted favorable notice as Moo-Zoo May, and Florence Morrison is excellent as the Dowager Hifaloot. The most popular numbers are "Flutter, Little Bird," "The Man She'll Never Meet," "Wistaria and My Bride," "Your Honeycomb Will Last," "The Sho-Gun of Kachoo," "The Jackie," and "She's Just a Little Different from the Others that I Know," which is the whistling air, and is destined to be popular on and off the stage throughout the country. It has drawn packed houses since the opening.

Stanley Woods' four-act melodrama on the story of Parsifal was produced at the Bush Temple last week with evident popular approval. In strength and general excellence of acting it has seldom if ever been excelled at the Bush, and the mounting is admirable.

Mary Shaw's change from Ibsen to a bill of three little plays Tuesday night at the Stelway seemed to please the public, for there was a large audience present, and it was enthusiastic. John D. Barry's "dramatic episode," The Preacher, was played first, and for the first time anywhere, with William J. Townsend as the Rev. John Bagley, Robert McKay as the Rev. Addison Swan, and Miss Shaw as Mrs. Bagley. Miss Shaw was sincere as Aline, but not as convincing as she probably would have been after further rehearsals, and without the annoyance of the cramped conditions of the little stage. Mr. Townsend was acceptable as Bagley, and Robert McKay introduced some vigor as Swan. After the unpleasant problem playlet the bright lines and comedy of The Silent System, from the French, by Brander Matthews, delighted the audience. Miss Shaw was capital as Virginia, and Donald Robertson, greeted with applause, increased his popularity, though as Paul he says not a word. It was in Giuseppe Geocosa's Rights of the Soul, with Miss Shaw in Duse's role of Anna, that the power of the art of acting was made truly impressive, but the brilliant close of the programme did not leave the honors in possession of Miss Shaw alone. She certainly had to divide them with Mr. Robertson, who evinced strength and ability seldom seen in this city. John E. Harrison, under whose direction Miss Shaw is now playing, announces that the entire company has been engaged to play Hedda Gabler in the theatre of the Chicago Athletic Club, Ladies' Night, April 20. Miss Shaw's Chicago engagement will close next week, her fourth in Chicago this time.

An old English melodrama, The Favorite, with four live horses and a race, not to mention a poison plot for human beings, and a dope plot for beasts, was successfully played at the People's last week.

The arrival of The Wizard of Oz, which was to have followed Den Thompson at the Grand without delay, has been postponed two weeks, on account of the great success of the return engagement in New York.

Herman Pechtel, a member of the Wachter Germany Stock, at Milwaukee, which plays here Sunday, died here suddenly last Monday, aged 64. Sousa will be at the Auditorium April 22-24, except Saturday night, which belongs to the Chicago orchestra.

That four performances daily scheme of Manager Castle at the Olympic didn't work, and the plan is changed this week to two daily, afternoon and evening, not continuous.

OTIS L. COLBURN.

BOSTON.

The Opera Season—The Week's Offerings at the Theatres—Professional Chat.

(Special to The Mirror.)

BOSTON, April 11.

The performance of Aida to-night marks the second and last week of the Corried opera season. This has been a remarkable engagement in many respects, for the annoying disappointments, too often the rule in opera seasons, have been few and far between, and not once yet has the bill had to be changed. The audiences at several performances have been decidedly below the average. It now seems probable that one week of opera will be all that Boston will get next season, but Mr. Corried promises that he will give Parsifal here, at least twice.

King Dodo opened a fortnight's stay at the

Tremont to-night. Richard Golden now plays the title-role. Maude K. Williams and Isabelle Underwood are also newcomers.

At the Majestic George Sidney in Billy Izzy is the bill.

This is the last week of Maxine Elliott's stay at the Hollis, and Her Own Way has proved one of the best liked pieces of the season.

Mrs. Wiggs of the Cabbage Patch has only this week and next to play in Boston, for a brief tour of the leading cities of New England is planned before the close of the season.

Lulu Glaser has found profitable the dangerous experiment of playing a return engagement at another house within a month after an interrupted success in Dolly Varden. At the Colonial Miss Glaser has scored one of the greatest personal successes won in comic opera here this season.

Mother Goose continues at the Colonial.

With the performance of Lovers' Lane at the Castle Square to-day the regular Spring and Summer season at that house was opened.

To-night's performance of Elsie Cresny in To Die at Dawn at the Columbia to-night was a testimonial to George F. Collier, advertising agent of the Stair and Wilbur houses.

Robert Emmet is at the Grand Opera House, and there was a large audience there to-night to welcome Robert Connors as a star.

Wicked London was produced excellently by the stock company at the Bowdoin Square to-night. William Blackmore and Charlotte Hunt headed the cast.

On the Bridge at Midnight is the melodramatic offering at Boston Music Hall.

Lillian Lawrence's farewell to Boston for the time being was the occasion of great regret at the Castle Square on Saturday, but at the same time it was turned into an unusual demonstration of enthusiasm, to show the great popularity of the leading lady with the regular patrons of the house as well as her associates. A large number of floral tributes were handed to Miss Lawrence over the footlights, and finally Howell Hansell, in behalf of her friends among the patrons of the house, presented her with a magnificent chain of old Roman gold measuring 72 inches in length.

Miss Lawrence goes to Providence as leading lady of the Albee stock company for the Summer season at Keith's.

Henry W. Savage has concluded his cast of Woodland for its Summer season at the Tremont, opening on April 25, and it will include Dave Davidson, Franklyn Wallace, Alexander Clarke, John J. Martin, Hans Roberts, Stanley Ford, Walter Lawrence, Ida Brooks Hunt, Helen Hale, Ida Mullie, Kate Wart, Olive North, and Louise Hilliard.

John B. Schoeffel is going to take quite a party of newspaper men and personal friends to Providence on April 15 for Nance O'Neill's first night in Elizabeth of England.

A. L. Wilbur, of Stair and Wilbur, returned to Boston after four weeks at Palm Beach and in Cuba.

A special performance of Mrs. Wiggs of the Cabbage Patch was given at the Park on Friday for the benefit of the poor children of Boston.

Nance O'Neill is being augmented for her coming engagement at the Hollis, one of the most recent engagements having been that of Mark Price.

John B. Fitzpatrick, resident manager of the Majestic, has the sincere sympathy of hosts of friends upon the death of his mother, which occurred at Albany last week.

Willie Glaser, a West Pointer, has been in town on a visit to his sister, Lulu Glaser, the star of Dolly Varden.

Forbes Robertson and Gertrude Elliott gave their last performances in America at Harvard University 5 and 6, when they presented Hamlet in Sanders' Theatre under the auspices of the department of English in the institution across the Charles. They sailed for England late in the week, but will return next year and play Othello as well as Hamlet.

As this week marks the twenty-fifth anniversary of the Park, the date will be celebrated by souvenirs at two houses. The Park will naturally observe the evening, but the Tremont will also do so, since it was upon that date that Manager John B. Schoeffel made his entrance into Boston theatrically.

The pupils of the Emerson College of Elocution gave two excellent performances of Richard III at the Majestic last week, with Henry Lawrence Southwick, the dean of the college, in the title-role.

JAY NEWTON.

PHILADELPHIA.

A New \$400,000 Theatre—Rehan, Sothorn, Edson, Skinner Stars This Week—Notes.

(Special to The Mirror.)

PHILADELPHIA, April 11.

A new theatre for the Quaker City, to be erected at a cost of \$400,000, and to be completed by Oct. 1, 1904, is now said to be an assured fact, Charles B. Dillingham being the accredited lessee, having acquired the plot of ground on the northeast corner of Broad and Cherry streets on a ninety-nine years' lease. The lot is 172 feet on Broad and 120 feet on Cherry street. This site was used in the early '80's by J. C. Stewart for the production of Gilbert and Sullivan operas. It was then called the North Broad Street Theatre. The new theatre will probably be called the Penn Theatre.

E. H. Sothorn, in The Proud Prince, opened to-night at the Chestnut Street Opera House for a two weeks' engagement. Good house, William A. Brady's all star cast of Uncle Tom's Cabin will first appear here April 25, for a two weeks' stay, and then go to New York City for a run.

De Wolf Hopper, in a revival of Wang, is in his second and final week to profitable business. Wilton Lackaye in The Pit April 18, two weeks.

Robert Edson's engagement of two weeks began to-night with Ransom's Folly at the Broad Street Theatre. Joseph Jefferson will follow on April 25.

Ada Rehan and Otis Skinner are in their second and last week at the Garrick Theatre. The Merchant of Venice, School for Scandal and The Taming of the Shrew programme for week. Everyman week of April 18.

A China Doll, at the Walnut Street Theatre, is a frost. The newspapers, with one accord, sandbagged the production. Josephine Hall works hard, and it is a pity her efforts are lost.

Joe Welch, in The Peddler, furnishes a good attraction this week at the Auditorium. Mason and Mason, in Rudolph and Rudolph, April 18.

Thomas E. Shea, a big local favorite, holds the week at the Park Theatre, appearing in his varied repertoire. Miss Bob White April 18.

At the Grand Opera House in Old Kentucky repeat its success. Nat Willis in A Son of Rest, April 18; Buster Brown, 25; Parsifal, May 2.

Out of the Fold opened to-night for week at the National Theatre, with Theodore Babcock and Sylvia Bidwell in the principal roles. From Rags to Riches April 18.

Stetson's double spectacular production of Uncle Tom's Cabin is at the People's Theatre this week, with vaudeville specialties between the acts. At the Old Cross Roads April 18.

Lillian Mortimer is in her second and last week at the Kensington Theatre, presenting The Gambler's Sweetheart and In the Shadow of the Gallows, each three representations. Business good. The Sign of Liberty, April 18, to be followed by Mamie Fleming, April 25, in repertoire for a four weeks' stay.

The Columbia Theatre closed the season April 9. Star Theatre still remains closed.

Forepaugh's Theatre Stock company appeared this week in The Blind Foundling, its first American production, being an English drama in four acts by Charles H. Phelps. There are eight separate scenic settings. Usual large patronage.

The Secret Enemy April 18.

The Bijou Theatre Stock company is meeting with genuine success. Love in Harness is the week's offering. When We Were Twenty-one April 18.

Darcy and Speck's Stock company at the Standard Theatre offer The Three Guardsmen for week, with a good cast and scenic surroundings. Business good. The Winning Hand April 18.

The German Stock company at the Arch Street Theatre appear this week in A Lightning Girl, An Honest Broker, Miss Doctor, The Oriental Journey (a farce-comedy by Blumenthal and

Kadelburg, authors of At the White Horse Tavern), and Zapfenstreich.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque, Bus-Ter Brown at School, a funny skit. Laloo and his Bridal and many taking acts complete the programme. Joseph F. Hortis benefits April 13 and 14.

Bostock's Animal Show at the Palace Exchange closes its season in this city April 30.

Forepaugh and Sells Brothers' Shows arrived in this city to-day, and began rehearsals immediately, preparatory to opening April 18 for a two weeks' stay.

A benefit for the Actors' Fund of America will take place on the afternoon of April 15 at the Garrick Theatre, under the stage direction of George H. Clark.

The Ludlum School of Dramatic Art will give a matinee April 21 at the Garrick Theatre, presenting The Flying Wedge and Young Mrs. Winthrop, with Marlene H. Wood as Constance. The children's class will celebrate at the Broad Street Theatre May 23 with the operetta, Cupid and Psyche.

There has been a general improvement in business within the past few days, but the circus which opens April 18 for two weeks will likely get all the spare cash in sight.

S. FERNBERGER.

WASHINGTON.

Julia Marlowe—Ben Greet's Company Society Events—Gossip.

(Special to The Mirror.)

WASHINGTON, April 11.

Julia Marlowe appeared at the New National Theatre to-night in When Knighthood Was in Flower. At the three concluding performances Miss Marlowe will appear as Parthenia in Ingomar. Miss Marlowe's supporting company is headed by Tyrone Power. Clara Bloodgood will follow in The Girl with the Green Eyes.

Marked interest is manifested in this week's presentation by Ben Greet's company of the old morality play, Everyman, at the Columbia Theatre.

To-night the Washington "400" are in strict evidence at the Lafayette Square Opera House, the occasion being the annual appearance of the Mask and Wig Club of the University of Pennsylvania, under society patronage, for the benefit of a local charity, the Washington Diet Kitchen.

Alice in Another Land, their newest burlesque, is accredited one of the very best of their many successful offerings. The production is elaborate and costly in scenery and costumes, and a wonderful revelation is made of what a whole lot of talent and productive ability, coupled with original ideas, and what a lot of time and study are centred in these annual productions by these college boys.

To-morrow night another society event is Mrs. Ade Barney's series of tableaux. The Dream of Queen Elizabeth, and on Wednesday matinee Eugene Blair and company commence a Spring stock engagement in Camille.

Arthur C. Alston's success, At the Old Cross Roads, wins the distinct approval of a very large attendance at the Academy of Music. Estha Williams leads an excellent company, which has another popular favorite in James M. Brophy. The American Four Quartette is a strong singing addition. A Little Outcast next week.

Peck's Bad Boy crowds the Empire Theatre on its double opening to-day.

The superb rendition by the Choral Society of Mendelssohn's oratorio, Elijah, Sunday night at the Theatre to a capacity audience brings to a fitting close a season that has been remarkably brilliant and successful.

Frederick F. Schrader, dramatic editor of the Washington Post, gave an interesting and instructive address at the monthly meeting of the Missouri Club Saturday night on the stage and drama, his subjects being Shakespeare, Ibsen and various authors and productions of the present day as classified with earlier periods.

Next week the annual congress of the Daughters of the American Revolution will hold its sessions at Chase's Theatre, and polite vaudeville for a week will be one of the missing links.

The closing subscription recital of the Washington Symphony Orchestra for this season takes place next Friday afternoon at the Lafayette Square Opera House. Shanna Cummings will be the soloist. Edward Hicks, assistant treasurer of this house, has severed his connection to accept a position in the business office of a New York railroad company. He will be succeeded in the box-office by Colin O'mahoney.

Percy Leach, engaged as stage-manager of the Edwin Arden company's Summer season at the Columbia Theatre, has been busy as ballet master and arranger of groups for several of the coming May ball commences.

JOHN T. WARDE.

BALTIMORE.

Chauncey Olcott The Awakening of Mr. Pipp—Stock Companies and Melodramas.

(Special to The Mirror.)

BALTIMORE, April 11.

Chauncey Olcott entertained at Ford's Grand Opera House this evening in Terence. Supporting Mr. Olcott are Harry Hancome, H. S. Northrup, Geoffrey Stein, Matt B. Snyder, George Brennan, C. C. Schaefer, Dolly Forde, Blanche Alexander, Adelaide Kelm, Amanda Wellington, Rose Snyder, Edith Miller Cooke, Elizabeth Washburne, Mary Morgan, and Eugene Forde. Next week The Bostonians.

Charles Grapevin is seen at the Academy of Music in The Awakening of Mr. Pipp, supported by Anna Chase, Nellie Beaumont, Louisa Galloway, Al Maddox, Fred Wayne, Jules C. Reiff, George W. Reiff, A. C. Clarke, and Clarence Frouty. The Spring opera season will open April 25.

Secret Service was enjoyed by a large audience at Chase's where it was presented by the Fawcett company. Laura McGilvray as Edith Varney and Frederick Lewis as Lewis Rumont did particularly clever work. Next week Charlie's Aunt.

Florence Blindley in A Midnight Marriage holds the stage of the Holliday Street Theatre. The Smart Set will follow.

Buster Brown is entertaining the children at the Maryland this week. George Ali, who impersonates Tige, does a clever bit of work. Next week The Royal Lilliputians.

A Break for Liberty is the title of the melodrama presented at the Bijou by the stock company. The underline is Peck's Bad Boy.

Sousa and his band will appear at the Lyric in concert Friday and Saturday nights.

A visitor at the matinee at Ford's on Wednesday last was Mrs. Charley Bishop, widow of the noted comedian. Mrs. Bishop has for some weeks past been a patient at the Johns Hopkins Hospital, and her health is now much improved. As Miss Parker she played at the Holliday Street Theatre under the direction of the late John T. Ford many years ago.

HAROLD RUTLEDGE.

ST. LOUIS.

Good Amusement Offerings for the Week—Maude Adams, The Bostonians and Others.

(Special to The Mirror.)

ST. LOUIS, April 11.

The amusement offerings this week are unusually good, and one especial feature is the first appearance of James K. Hackett as an independent star, and therefore the Grand has added another strong attraction. Mr. Hackett appeared in this popular house this evening in The Crown Prince, and was royally received by a large and enthusiastic house. Charlotte Walker, who was educated in St. Louis, is Mr. Hackett's leading woman. Hello, Bill, was Manager Sheehy's offering Sunday matinee and night.

Maude Adams made her first appearance in this city for over two years this evening at the Olympic in The Pretty Sister of Jose. Annie Russell follows.

The Bostonians, with Barnabe and MacDonaid in their accustomed places, came to the Century last night, opening in The Serenade. Robin

Hood will alternate during the week. The company contains some new faces, prominent among them being Gertrude Zimmer and Agnes Cain Brown. Among the familiar members are George R. Frothingham, Howard Chambers, Douglas Ruthven, George Flaks, Campbell Donald, Adele Rafter and Kate Condon. Dockstader's Minstrels next Sunday.

A double bill is being given at the Crawford this week, beginning with the Sunday matinee. The Golden Past, a curtain raiser, is followed by a big revival of East Lyna. Victory Bateman has the role of Lady Isabel, and the supporting company includes Rachel Acton, Mma. F. Roena Medini, Oscar Dane, E. J. Denecke, Erwin Connelly and others. There are a number of specialties for good measure, the Six Katydids, an organization of juveniles, being the chief offering. Two Orphans underlined.

Ernest Lamson appeared at the Imperial Sunday afternoon in Young Tobe Hoole. The play is one of decided popular interest. Lydia Knott, who is prominently cast, will be remembered for her fine work when York State Folks was first produced here. Deserted at the Altar next attraction.

The Heart of Maryland is the Havlin bill.

Walter Lamrock and his company came to the Edison Sunday afternoon for one performance of Parsifal in concert form. In addition Mr. Lamrock delivered a lecture on Parsifal's place in the music of the modern world and Wagner's tonal text.

Mrs. Gus Rogers (Maude Raymond) came on from New York and spent the week with Mr. Rogers at the Southern.

Nellie Hawthorne is in town, taking a rest for a few days and spending the time with her husband, who is here on business.

Norris B. Gregg, director of concessions and admissions of the World's Fair, together with the Committee on Concessions, entertained the Amusement Concessionaires at dinner at the Mercantile Club Saturday night. Great preparations are making for the opening of the exposition.

J. A. NORRIS.

PITTSBURGH.

Viola Allen—English Grand Opera to Come—Other Attractions—Notes.

(Special to The Mirror.)

PITTSBURGH, April 11.

There are no new plays here this week, and from the box-office point of view business does not look encouraging.

A Little Outcast is again seen at the Empire, with Anna Blanche supported by a fair company. Next week The Black Path.

The Bijou has its annual attraction, The Royal Lilliputians, who are seen in Gulliver's Travels. The Great White Diamond will scintillate the coming week.

The stock company at the Grand is seen in a good production of Shenandoah. The Sword of the King next week.

The Eternal City began its second and last week to-night at the Alvin. Business last week was only fair. Next week, Amelia Bingham in Olympe and The Frisky Mrs. Johnson, following. William Faversham in Lord and Lady Algy, which closes the season at this house.

The Nixon has Viola Allen in Twelfth Night. The Wednesday matinee performance will be for the benefit of the East End Hospital. Blanche Bates, in The Darling of the Gods, is the underlined.

The regular season of the Grand Stock company will end on Saturday Night, April 30, after which a supplementary season will commence on May 2, with a company of nearly all new members.

The Savage Grand Opera company will appear this Summer at the Nixon.

Scenic Artist A. W. Street, who resigned from the Grand's staff, left for Philadelphia to-day, where he is to start a new Grand Theatre with its scenery and all other scenic contracts which he has made.

ALBERT S. L. HAWES.

CINCINNATI.

Easter Business Large—Marie Tempest—Circus and Trained Animals.

(Special to The Mirror.)

CINCINNATI, April 11.

Easter week business was good at nearly all of the local theatres. Richard Mansfield filled the Grand at almost every performance, and Jane Kenark at Robinson's and Robert Mantell at the Nectus attracted particular attention by praiseworthy performances.

Marie Tempest appeared at the Grand to-night in The Marriage of Kitty. Maude Adams follows. The last week of the Lyceum's regular season opened yesterday with East Lyna as the bill. Inez Forman and John Dillon are featured.

Selma Herman and her company arrived from New York this morning and at once began rehearsals for the first play of their stock season at the Lyceum, opening Sunday. Between Love and Duty will be the first play. William Ferris is to be leading man.

Otto Ernst Schmidt, director of the German Theatre, had his benefit last night, the bill being Philippi's Wohltäter der Menschheit.

The dates of the May Festival for this year have been announced to be May 11-14. Theodore Thomas will be the director and among the soloists are Madame Schumann-Heink, Waskin Mills, Muriel Foster, and William Green.

A Hot Old Time is this week's bill at the Walnut. In the company are Eddie Weston, John McMahon, William Seliery, Eddie Collins, Lottie West Symonds, and the Nelson Sisters. The next attraction will be Katherine Willard in The Power Behind the Throne.

This week at Robinson's is given over to Hag-enbeck's trained animals.

Robinson's Circus, as usual, will give its first performances in this city, beginning April 25.

H. A. SUTTON.

CUES.

Fred Stone, of The Wizard of Oz, was the star of a clay pigeon shoot at 155th street and Seventh avenue last Thursday. He shot 83 out of a possible 100. Frank Johnson had the next best record with 73.

The Century Players will appear in The Battle of the Butterflies at the Amphion Theatre, Brooklyn, April 18.

Jane Henderson, of Peggy from Paris, has been seriously ill in Boston from an accident. While descending stairs she fell and it was thought she had sustained serious internal injuries, but she is improving and will soon be out again.

The Mystic Shriners have taken the Casino for the night of May 2, and after the performance of Piff, Paif, Pouf they will have supper on the stage.

Bayone Whipple, of The Great Train Robbery company, left New York last Thursday to attend the funeral of her mother, whose death occurred suddenly the night before in Boston.

Otis Shattuck, of Shattuck and Barnard, returned to his home in Pittsburgh last week after a course of the baths at Mount Clemens, Mich.

San Francisco Call, March 7.—"Daniel Sully wins applause in The Chief Justice. It runs smoothly. There are flashes of wit, just enough to balance the pathos. Mr. Sully perfectly fits the part."

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

MUSIC PUBLISHERS.

The Elias K. Harris Herald

Devoted to the interests of Songs and Singers.
Address all communications to
Elias K. Harris, 21 W. 34th St., New York.

Vol. I. New York, April 16, 1934. No. 5

UP TO DATE NEWS.

Ballads All the Rage.
Read the names of the real singers and the names of the real songs which are now being sung by these artists with great success.

Miss Julia Hume is making a feature of "The Last Farewell," as sung by Adeline Patti.
Davis and Wilson—illustrating "For Sale, a Baby."
George J. Gaskins—"Good-bye, My Lady Love."
Louise Frost—"Girl of My Dreams" and "For Sale, a Baby."
Gardner and Adams—"Good-bye, My Lady Love."
Mabel Beethoff—"For Sale, a Baby."
Edgar Allen—"Girl of My Dreams."
Hendricks and Prescott—"The Maiden and the Jay."
Tina Arnold—"Always in the Way," "For Sale, a Baby," and "Good-bye, My Lady Love."
Edith Arnold—"Good-bye, My Lady Love."
W. Miller (of the Lyceum Quartette)—"Honey, Will

You Miss Me When I'm Gone."
Fred Werner—"Always in the Way" and "For Sale, a Baby."
Biggar Drayer—"You Never Spoke to Me Like That Before."
Miss E. Johnson—"Girl of My Dreams."
May Curtis—"Good-bye, My Lady Love."
Jeanie Lealey—"Always in the Way."
T. V. Stock—"For Sale, a Baby."
Arthur Jackson—"For Sale, a Baby."
Miss J. Shilling—"The Sweetest Flower That Grows in Tennessee."
Belle Harvey—"The Sweetest Flower That Grows in Tennessee," and "Good-bye, My Lady Love."
Blanche Arlington—"Good-bye, My Lady Love."
Arthur A. Whitelaw—"When the Breeze Kisses Blow."
Agnes Baylies—"The Sweetest Flower That Grows in Tennessee."

Professionals, send in your names if you are singing the Harris songs, and same will be mentioned in the "Herald."

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

John I. Nestor, "the little man with the big voice," sang "You Don't Give His Life for His Country" at the Gotham Theatre on Sunday and received merited applause. He also sang the new "fire" song, "The Man With the Ladder and the Hose."

Both songs are by T. Mayo Geary, who has many successful songs to his credit.
P. J. Howley, of the Howley-Dresser company, deserves much credit as the originator of a clever advertising novelty in the shape of a transfer, advertising their new song, "Good Old Trolley Ride." The following note appeared on the transfer: "The transfer not good at the intersection of Mifflin Street and Chalmers Avenue. If the conductor refuses to take this transfer, give it to the motorman; if he will not take it up, stand on the corner and whistle the chorus and a policeman will take you up. This transfer is good any old time."

W. H. Anstead should feel justly elated over the success of "I Want My Mamma," a pathetic juvenile song which is being sung by many prominent singers. Mr. Anstead has supplied this song with beautifully colored slides that are realistic and life-like. Mr. Anstead is in receipt of many letters daily, informing him of the popularity of this song.

Eugene Ellsworth reports that his "personal" ballad, "For Many Years," is a great big winner. It is now being featured by many prominent artists. Cobb and Edwards, who recently severed their connection with Shapiro, Remick and Co., have secured offices at 41 West Twenty-eighth Street, where they will conduct a music publishing business.

W. H. Anstead has secured new offices at 48 West Twenty-eighth Street. Willis Woodward has also secured offices in the same building.

Frederick V. Bowers continues to win success singing his own compositions, "Every Day is Sunshine When the Heart Beats True," and is winning many friends.

Richards and Montrose report that they are meeting with much success with Williams and Van Alstyne's novelty song, "There's a Chicken Dinner Waiting Home for Me." Many prominent singers are using this song with success.

"Lights of Home," the 1934 ballad success, is being used by many prominent quartettes, who report the song a big applause winner.

"Emerald," the new Irish-American song published by the Dowling-Sutton Music Company, is winning much favor everywhere. Letters from all parts of the country assure the publishers that this song is a genuine success.

Contracts were recently executed and exchanged between George Rosey and Joseph W. Stern and Company, whereby the compositions of the composer of the "Honey Moon" and "Handicap" marches will, for a term of years, be published by the publishers with whom he began his career and won fame and fortune.

Katherine Trayer is to put in her repertoire of songs "Lights of Home."
Theodore Morse's "I've Got a Feeling for You" is receiving six and seven encores nightly at the Fourteenth Street Theatre in the Smart Set. It is sung by Miss Smart and a chorus of fifty voices.

The following is a short extract from a letter from Phil W. Peters, of Phil and Nettie Peters, the clever Western singers and dancers at Ted S. Barron's "Dear Friend Ted: Just a few lines to let you know how the new medley is. Well, it is the best medley I have ever done for two people, and I have been doing medleys for twenty years. That's the absolute truth." The medley referred to in the letter is one made up of Leo Feist's songs.

"Ma Lady Moon," published by Edwin S. Brill, is featured with immense success by Hedy and Currier, George Marsh, Haverly's Minstrels, and Holcombe, Curtis and Webb.

"Only a Summer Girl," composed by J. Aldrich Libbey, is meeting with great success. It is published by Charles K. Harris.
The Howard Brothers, banjo duettists, recently introduced S. K. Henry's march, "Polly Prim," on the Keith circuit with success. The publishers, Joseph W. Stern and Company, report that hundreds of artists, including dumb acts of all descriptions, are using this march at many prominent theatres.

Brooke Eltrym and Ruth Nelts, who are now on the Proctor circuit, report great success with three of Mr. Morse's songs, "Come Down from the Big Big Tree," "Blue Bell," and "I'm Not Nice to Have Someone to Love You?" The words of the last song were written by Raymond Browne.

Nettie De Courcy, who is starring in The Orphan's Prayer, is scoring nightly with "In Starlight." She is the pride and pet of the Lane, and "I Ain't Got No Time," all of which are published by Leo Feist.

Eddie Leonard has rejoined Haverly's Minstrels, and is still making a hit with "Ida, Sweet as Apple Cider."

"The Heroes that Wear the Blue," published by Edwin S. Brill, is destined to become the march song hit of the season, its originality and melody justifying that statement, apart from the great number of artists using it.

"The All Spoke Well of You," by Al. Trahern, J. Aldrich Libbey pronounces one of the most beautiful ballads he has sung this season.
The American invasion of notable acts in England continues, and prominent in the list we find Maud Courtney, playing return dates at all the theatres, where her success has been unequalled. Miss Courtney, who sings the old songs, has added to her repertoire several new American ballads, including "You're as Welcome as the Flowers in May," "On the Pillows of Despair," and "Kitty Ray," a new song by Arthur Lamb, which she is compelled to repeat to six and seven encores nightly. Hamilton Hill, who is also touring the provinces, reports a similar success with "Kitty Ray."

The Royal German Marine Band, which has been especially commissioned by Kaiser Wilhelm to represent Germany at the St. Louis World's Fair, used as their headline feature at the Orpheum Theatre, Brooklyn, recently Abe Holzman's new march hit, "Uncle Sam," and "Anona," and took the house by storm.

May Mooney, vocalist and banjoist, has included among her selection of songs for the season "The Little Rustle Cottage by the Sea" and William Cahill's march song, "I Want to be a Soldier." Both are published by Joseph W. Stern and Company.
Mr. Zimmerman, trombone soloist with Sousa's Band, who replaces Arthur Pryor, has selected for his solo during the coming engagement at the St. Louis Fair "Plain Mamma O'Hooley," a new song from The Office Boy, by Ludwig Engländer, and "Upon a Sea Chime Morning When the Church Bells Chime," a new ballad, which will be taken up in the chorus by the entire band and introduced with novel chime effects.

Joseph Flanner, the Milwaukee publisher, has two notable new songs just out, "Vah-Wah Love," an Indian love song by Boyd Coleman, and "The Resurrection," dedicated to Cardinal Gibbons by C. F. McDonald, author, and Charles B. Brown, composer. "The Resurrection," with the composer at the organ,

MUSIC PUBLISHERS.

ARE YOU A HIPPOPOTAMUS?

We hope not, for you know a hippopotamus is the thickest skinned animal known, and it takes longer to penetrate his hide than any other. The hippopotamus is like some performers. We have been talking about an Irish con song, "Mary Ann" for some time. We have been able to get the biggest headlines in the country interested in the song—they are singing the song—and are making a big hit with the song. There are still a few that we would like to have sing it, but we will be honest, we are not looking for the thick-skinned, "hard to get anything in their head" vocalist. We only want the modern, up-to-date, quick-action, go-at-a-good-thing-right-away kind to sing it. Now, if you are one of that brand you are respectfully invited to join the other headlines who are singing the song. Don't be a hippopotamus.

Leo Feist, New York, Chicago, Boston, San Francisco, London, Berlin, Paris, and Sydney, publish the song. Write to any one of the addresses. If you are too busy, simply address "Leo Feist, United States of America;" he will get it.

In answering these advertisements please mention THE MIRROR.

was sung Easter at a Chicago church with beautiful effect. Mr. McDonald wrote "Tell Tale Eyes," one of the successes in Pecky from Paris. Mr. Brown wrote "Bungalow."

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered at receipt of 10 cts. This list is made up on Saturday morning letters will be delivered or forwarded on personal or official application. Letters addressed for 5 days are included for will be returned to the post-office. Circulars to all cards and newspapers excluded.

WOMEN.

Adams, Annie, Annie Alto, Lillian Alexander, Nita Abbott, Marian Abbott, M. L. Aigen, Agnes Anderson, Rena Aubrey, Juliette Atkinson, Maude Atkinson, Bouvier, Adine, Laura Bigger, Mrs. Alonso Bowen, Mary Borrie, "The Blue Bird," Mura Bond, Edna Birch, Mabel Blake, Ethel Bishop, Adelaide Buck, Sue Burns, Eva Belcher, Edith Blair, Lillian Burkhardt, Florence Brown, Mabel Brown, Lou Babcock, Edna G. Brothman, Nelly Baker.

Conquest, Ida, Connetta Chittren, Mrs. Lawrence Cocker, Lora A. Cain, Tony Crause, Anne Cassella, Miss Theo Casey, Nell Canahan, Alberta Converse, Mildred Culpin, Annie Cameron, Mary Cunwell, Florence Cathcart, Mrs. Geo. H. Caine, Clara E. Calder.

Dealing, Queenie, Esta Dean, Diamond Donner, Evelyn Dunmore, Jose Davis, Alice S. Jones, Blanche Dantes, Amy Dale, Mae Dickinson, Dolly Douglass, Gertrude Dunlap, Daisy Debrino, Blanche M. Dunlop.

Edridge, Ruth, Margaret Ellsworth, Emma Eames, Mattie Edwards, Minnie Ellison, Ruth Eldrege, Ethel Egan.

Fealy, Maude, Miss M. P. Ferry, Minnie Fielding, Anna E. Fay, Marie C. Fay, Miss M. C. Ford, Wilma Four, Marjorie Fletcher.

Gray, Alice, Belle Gaffney, Helen Gilmore, Alyce G. Gilmore, Mildred Gilbert, Marion Greyhound, Miss Gould, Jessie M. Graham, Grace Grosheim, Mattie Gibson, Martha Garver, Miss Jack Gray.

Heath, Belle, Mary Hession, Mrs. Matter, Constance Hamilton, Kitty Hamilton, Selma Herman, Grace Holmes, Grace Holt, Bessie Harlow, Maud Hoffman, Harriet Harrison, Sue Hayes, Florence Hartley, Annie Hamilton, Bertha Haydon, Emma Hopkins.

Judson, Gladys, Jean Jeannette, Kirshman, Ollie, Lettie Kingston, Frankie Mae Kane.

Lewis, Catharine, Leone Lovell, Lucile La Verne, Rubie Leslie, Beatrice Litchfield, Mrs. R. W. Little, Maud M. Lindon, Inez Lyle, Mrs. F. G. Long, Irma La Pierre, Josie Leone, Rhea Lorraine, Nina Laurence, Eva Lane.

Moers, Beatrice, Vivian Mayo, Vera Micholacca, Lucy Milliken, Mabel Morris, Bessie Merrill, Cherut T. Murray, Mrs. F. D. Mustow, Mattie Marks, May McVittie, Olive Murray, Norma Mayne, Victoria W. Mason, Catherine Mahoney, Marion Morris, Helene Maye, Berdie Macgowan, Dudley McLarnie.

Newcombe, Jean, Gertie Norenberg, Maude Nelson, Dorrest A. Newton, Margaret Nixon, B. Gertrude Nedham, Florence Neilson.

O'Neil, Lillian, Rita O'Neil.

Pitt, Margaret D., Alma Ring, Lillian B. Reid, Raffetto, Adeline, Leonora Ring, Ruby Raymond, C. Blanche Rice, Grace Robinson, Cecelia Robbe.

Snow, Clara, Laura D. St. James, Pearl Seaward, Miss A. M. Smith, Miss R. Sears, Edythe Sotten, Florence Sears, Edith Sanders, Jeannette Shocum, May St. Clair, Miss Sline, Ruth Sheppard, Maude Sheridan, Florence Stone, Hattie Sheldon.

Thacher, Lillian, Hilda Tucker, Miss Troje, Alice Thurgate.

Van Tassel, Cora, Miss V. Vere, Agnes W. Villa.

White, Olive, Hilda Warren, Miss J. M. Wilson, May Wentworth, Estelle Wordette, George White, Teddy Wynan, Mrs. Jno. D. Walsh, Gipsy M. Ward, Dorothy Warr, Mrs. J. M. Ward, Lillian Walton, Katherine West.

Zuleika, Alida.

MEN.

Adams, Frank, Harry Asmus, Mr. Albogen, Jas. F. Ayers, Van B. Adams, Jno. Abbott, A. S. Anthony, Bishopman, David, W. H. Bishop, Roger Barker, Sol Bennett, Leam E. Brown, H. E. Burdick, Jno. W. Bennett, Augustus Barratt, Carl Bucha, Cellmont S. Barkland, Geo. Brengle, Frank H. Belcher, Wm. G. Beckwith, R. A. Beale, Gordon V. Bennett, Conrad Rodden, Sedley Brown, Chas. V. Buril, Chas. F. Brothman, Fred Dubois, Rich'd. Drew, J. W. Donaldson, Frank Denlithorn, H. B. Denny, J. W. Dusenbury, J. Dempsey, Louis Dean, Byron Douglas.

Emerson, Gerald, J. G. Edwards, W. O. Edmonds, W. C. Elmendorf.

Ford, Clint, Alf. Fitz, Bert Flansburg, Barney Fagan, Arthur, Rich'd. Fitchford, Jos. French, Dan Francis, Ed Franklin, Ernest A. Florence, Earl Ford, W. F. Fair, Robt. Forester.

Goode, Chas. J., Spencer Gray, Frank Glenn, Geo. A. Gardner, Henry E. Gibbs, Edward Garvie, H. T. Gates, Andrew Glassford, Robt. Giffard, W. L. Gilchrist, J. W. Cook, Frank Coombs, Arthur Carleton.

Deshon, Will, Wm. H. Dupont, Count De Rabes, Francis Donna, Herb. S. Davies, Chas. Dade, Alexander Dale, W. Bert Dammann, Billie E. Daly, Ben F. Dodson, Fred Dubois, Rich'd. Drew, J. W. Donaldson, Frank Denlithorn, H. B. Denny, J. W. Dusenbury, J. Dempsey, Louis Dean, Byron Douglas.

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MUSIC PUBLISHERS.

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CARNEGIE HALL—Musical Entertainments.
CASINO—Pie, Past, Pout—2d week—10 to 17 times.
CHARLES—Closed.
CRITERION—William Collier in The Dictator—2 week—9 to 16 times.
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DALL'S—The Prince of Pilsen—2d week—9 to 16 times.
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KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKEBOCKER—Wright Lorimer in The Sherlock King—2d week—7 to 13 times.
LONDON—Harry Bryant's Burlesquers.
LYCEUM—Charles Hawtrey in Saucy Sally—2d week—8 to 14 times.
LYRIC—Wilton Lackaye in The Pit—10th week—40 to 42 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Barnum and Bailey Circus.
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MINER'S EIGHTH AVENUE—Bowery Burlesquers.
MURRAY HILL—Henry V. Donnelly Stock company.
NEW AMSTERDAM—The Two Orphans—3d week—1 to 24 times.
NEW GRAND—Hebrew Drama.
NEW FLAR—Driven from Home.
NEW YORK—Richard Carle in The Tenderfoot—8th week—58 to 65 times.
OLYMPIC—Gayest Manhattan Burlesquers.
ORFÈVRE—Closed.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
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PROCTOR'S FIFTH AVENUE—April Weather.
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ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—The Two Sisters.
WALLACE'S—The County Chairman—21st week—10 to 172 times.
WEBER AND FIELDS—Closed.
WEST END—Arisons.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Candida—118 to 125 times.
VICTORIA—Vaudeville.

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handed; but she was a much better Marietta than a Mrs. Merridew. Miss Arthur should take a little friendly advice and keep her eyes back of the footlights. Fifty times, I once—say, a hundred and fifty after nearly every line and sentence—she sent those dilapidated orbs of ink hue all over the lower part of the house, and every time she did it she became Josephine Arthur, and not Mrs. Merridew, Marietta and the Angel. The artist that Miss Arthur is ambitious to become should never get out of the picture. Alexander Frank was a burly, tender, loving husband. Burns Gilliam's Paolo was a hard working chap, and Frank McCormack's Lieutenant was dry, cynical, excellent—the best acting so far of the afternoon.

Then came William Butler Yeats' The Hour Glass.

A wise old Irish schoolmaster of Skibbereen enters his home and does a Hamlet soliloquy on the Here and the Hereafter. He, in a word, is an atheist. He doesn't believe in anything that he cannot see, and he has taught everybody in Skibbereen to think as he thinks—every one but A. Fool, who comes in to beg for money, not food. The Wise Guy, after sounding the theological theories of the Fool, gives him four pennies, with which he goes off to sharpen the scissars with which he cuts the nets that the ungodly have spread in the fields and meadows to ensnare the angels, which was the most delightful touch of the afternoon. The Wise One is to have lots of luck for producing those four pennies, and his first windfall is a visit from An Angel, who stands effectively in the doorway of the cottage in a dim, religious light, and impersonally tells him that when the red grains of sand in the hour glass have run from one bulb to another he will be dead, unless he can find some one who still believes in purgatory, hell, and only incidentally, it would seem, God and the hereafter. Hell and purgatory that person must believe in. The Angel then disappears among the rose bushes, and the Wise Party doesn't feel at all well. He looks at the hour glass. Its sands are swiftly running a race with his courage. For a Wise One, he is terribly afraid of man's best friend: dear, careful, tender and compassionate Death. He begins to look for a believer in hell, purgatory, heaven and God. He summons two of his pupils. No, he has taught them that there are no such places or Divine Being. In a panic, he sends for his wife, Bridget. She comes from the kitchen with floured arms. No; she, too, has been taught to believe in nothing after death. Wildly—as the hour is almost gone—he summons his two little daughters, of five and six years of age. No; they used to believe, until their wise father taught them how silly it was not to believe in such foolishness. He drives wife and children from him, and is in Kit Marlowe's Edward the Second's and Faust's terrific mental states at their last hours. Enter the Fool. Ah! he will believe! But the Fool refuses to say a word—at first; then relents, and he is the one believer in Skibbereen, not having been thought worthy of infidel teachings. But the hour is gone, and the Wise Man dies as the Angel enters and takes charge of his soul, to send it through the fire that burns—hell; the fire that purifies—purgatory, and the fire that blesses—heaven. Then the curtain falls.

It is not likely to interest 1904 audiences, in America, for the reason that purgatory and hell-fire have been laughed out of the rational brain by Robert Ingersoll, and the majority of sane men and women believe in a better world than this, and also in a Supreme Being. In countries like Spain, Italy, Ireland and France it ought to go well, but not with the critics, who are not likely to be convinced that an Irish Voltaire can in a few minutes relinquish the convictions of years on the visits of an angel, which are very few and far between.

Josephine Arthur as the Angel made a very picturesque figure in the doorway, and she delivered her message very nicely. The Wise Man of John Malone won the sympathy of a not too exacting audience, but he often fished without lines. William P. Owen's Fool was a gabby, blarneying beggar, finely acted. The Bridget of Myra Brooks was only a minute long, but she made the most of it. Johnson Blasco, with a striking face and a good head and figure, seemed, as the First Pupil, a very promising young actor, and Lewis Owen as the Second Pupil seems destined to be a good low comedian. The First and Second Children of Edith Spear and Estelle Bryan were little five year old dears.

Savoy—The Superstition of Sue.

Farce in three acts by Paul Armstrong. Produced April 4.

Comatose William Friend
Michael Murphy Eddie Heron
Adrian Andrews Walter Perkins
Percy Flagg Wilfred Lucas
Rubens Jones Charles W. King
Susanne Flagg Helene Lackaye
Jane E. Ware Nettie Black
Willie De Duet James H. Powers
Lila Vershet Marshal Farnum
Prof. Swing Jack Webster
Marie Flatter Marion Barney
Swift George Tuttle
Lydia Zlost Eileen O'Malley
Spoo Katcha Clarence Heritage

The Superstition of Sue, by Paul Armstrong, was produced at the Savoy Theatre on Monday night of last week. It is an up-to-date farce in three acts, and the scene of the story is in the apartments of Adrian Andrews, a young man of the "sassy" type. The story of the farce, as followed by even the most conscientious observer, is as elusive as an eel, but that doesn't matter, as it is well written and one of the best up-to-date farces seen in New York in a long time. It is quite as good as the best of the late Charles H. Hoyt's, but doesn't appear to be, to the casual, because there are no songs and dances in it. It is legitimate farce, and nothing else; things happen in it that could not happen in life. It is silly, outrageously silly, if you like; but it is as clean as a lad's whistle to the robins as he goes merrily fishing on an Autumn morning, and it is as funny as a tree full of intoxicated monkeys on the banks of the Jimbozombi. It is a constant surprise party. Something novel is always occurring, as when Spoo Katcha, the Indian fakir, places a snake on the sideboard, and when Adrian's visitors go to get a drink and the snake rears its head, they all come to the conclusion that water is a good old drink, after all. And when Lydia Zlost, of the Hosts of Zion, tells Adrian that she would kill the man who would dare to kiss her, and as Adrian has been trying for two hours to get somebody to shoot him, because Sue refused to marry him, for the reason that he had proposed on Friday, the 13th of the month, he places a revolver in Lydia's hand, kisses her and Lydia drops her Zion's Herald, revolver, flings her arms around the horrified Adrian's neck, and nearly strangles him with hugs and kisses. It was the first chance she had ever had, and she wisely made the most of it. The farce is capably acted, as there is not one poor player in the cast. Walter Perkins, as Adrian Andrews, was a side-splitting "sassy." Mr. Perkins is a rare comedian and artist. Next to Mr. Perkins came the really beautiful and magnetic Susanne Flagg of Helene Lackaye, with her

ultra-refined "How interesting! Do tell more!" It's as good as Fred Stone's "I'm so nervous!" in The Wizard of Oz. Miss Lackaye is a dream of Minerva-like beauty; and Marion Barney, as Marie Flatter, the Health Food fan, is a June Eileen O'Malley was an admirably natural Lydia Zlost, and Nettie Black's Jane E. Ware was quietly and humorously dignified. Jack Webster's Professor Swing, another Jim Corbett, was so good that one could almost see the wonderful fight he so splendidly describes, and his business when Adrian slaps his face, hoping that the professor will kill him, is imitable. The Willie De Duet of James H. Powers might have come straight from Police Headquarters; Marshal Farnum's La Vershet was a good hit; the Spoo Katcha of Clarence Heritage was another; George Tuttle's Swiftly another, but it should be more than a bit; Charles W. King was a capital Rubens Jones; Eddie Heron a rich and rare Michael Murphy; William Friend a good Comatose, and Wilfred Lucas a fine, mainly, good-looking Percy Flagg. The dresses of the women were charming, the clothing of the swells the latest, the one set beautiful.

The Superstition of Sue was followed by Paul Armstrong's well-known one-act Kentucky idyl, The Blue Grass Handicap, with this cast:
Old Folks Wilfred Lucas
Lequacious William Friend
Kelly James H. Powers
My Lady By Herself
It was reviewed in THE MIRROR last year, and is the same touching, well written little thing then described. It was finely acted.

125th Street—Paul Revere.

Romantic drama in four acts by Dodson Mitchell. Produced April 4.

Paul Revere Paul McAllister
Andrew Waite Ben Horning
Nathan Hurd Sol Alken
George Washington Frank Randolph
General Gage James Bolger
Colonel Randolph Charles Leary
Major Morris Albert Marsh
Captain Thaddeus McCarty John Westley
Lieutenant Wells Robert Keane
Sergeant Wood William Cullington
William Dawes H. Dudley Hawley
Squire Webb John Marsh
Erastus Charles M. Seay
Sentinel John Westley
Orderly George Russell
John Revere Hattie Rempel
Mary Waite Jessie Bonstelle
Lucy Webb Loretta Healy
Priscilla Hurd Cecylie Mayer

Paul Revere, a drama of Colonial times, written by Dodson Mitchell, who is now appearing in Candida, was given its first New York production last week by the Harlem branch of the F. F. Proctor stock company. Mr. Mitchell has used the famous ride of Paul Revere as the foundation of a stirring play in which patriotism is kept at the boiling point all the time. There are a number of stirring scenes and situations which call for loud applause and are of the sort calculated to move the average audience to cheers.

Paul Revere is shown as a dashing young chap who is ready at a moment's notice to die for his country. He is in love with Mary Waite, the daughter of Andrew Waite, and while their love affair is made much of, the interest centers about the risk which takes place in the third act. A novel use is made of Paley's kalatechnoscope moving picture machine in connection with the ride. Paul starts off to spread the alarm, and immediately the stage is darkened, and his progress on horseback is shown as he dashes along the road on his trusty steed. Just as the end of the film is reached the lights go up and Paul rides in again with excitement. The horse used in the play is an unusually intelligent beast and shared the honors with the actor who rode him. George Washington, General Gage and other famous personages are introduced with excellent effect during the progress of the play, which ends in the joining of the hearts and hands of Paul and Mary. The villain gets his deserts, and there is much happiness in store for the patriots who have survived the cruel war. Mr. Mitchell is to be congratulated on his work, and it is to be hoped that he will continue to turn out plays equally as good as this one.

Paul McAllister played the leading role with much dash and spirit, and fully deserved the applause that greeted his heroic speeches and actions. Jessie Bonstelle was most effective as Mary Waite and was particularly good in the love scenes. Mr. McAllister and Miss Bonstelle were given many hearty curtain calls. Hattie Rempel as John Revere, Paul's brother, did some very good work, especially in her interview with the British officer. Charles Lane was a strong and vigorous villain. Charles M. Seay as Erastus, a negro servant; H. Dudley Hawley as William Dawes; Loretta Healy as Lucy Webb; Sol Alken as Nathan Hurd, and Ben Horning, Frank Randolph, James Bolger, Albert Marsh, John Westley, Robert Keane, William Cullington, John Marsh, John Mack, George Russell, and Cecylie Mayer also did good work. The piece was given a good production and had been carefully rehearsed by William Cullington.

Third Avenue—Uncle Tom's Cabin.

Melodrama in five acts. Produced by Martin J. Dixon, April 4.

Uncle Tom William J. Hurley
Simon Legree Martin Somers
Phineas Fletcher George Jacobs
George Harris H. S. Sedley
Markus Joseph King
Augustine St. Clair Frank Collins
George Shelby Charles Tingay
Tom Loker Frank Smith
Peter Haley Gusle Hart
Dan Baker Ambrose Davis
Colonel Skizges Harry Mayer
Caesar Sam Jones
Daniel Luke Pulley
Sambo J. E. Lacey
Quimbo Ambrose Davis
Eliza Harris Almie Landis
Mrs. St. Clair Eugenie Furman
Eva Baby Ethel
Aunt Chloe Lucille Walker
Emeline Emma Hayner
Cassie Alice Cummins
Aunt Chloe Kate Cochran
Topsy Gussie Hart

Manager Dixon's production of Uncle Tom's Cabin at the Third Avenue Theatre last week proved highly entertaining from the standpoint of scenic effects, acting, singing and dancing. The seventeen scenes in the five acts were well painted and gave the atmosphere of the sunny South. A good quartette sang to the delight of the audience. The cake-walking and the buck and wing dancing by the colored contingent of the company were carried off with a snap and a go that pleased.

Gussie Hart headed the large company as Topsy, and a bright, vivacious Topsy she was. Uncle Tom was in the good hands of William J. Hurley. Frank Collins played St. Clair with the genial air of the South. H. S. Sedley put feeling into the part of George Harris. Kate Cochran made a lovable Aunt Chloe. Lucille Walker had the eccentric part of Aunt Opheba and acquitted herself well. Baby Ethel was natural and winning as Eva.

Manager Dixon is presenting Denman Thomp-

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son and George W. Ryer's comedy-drama, The Two Sisters, to his patrons this week.

Murray Hill—Heartsease.

The offering this week of the Henry V. Donnelly Stock company at the Murray Hill Theatre is the familiar and delightful play, Heartsease. It is exceedingly well mounted, for a stock production, and the stage-management of Priestly Morrison is excellent throughout. Those in the cast deserving of particular praise are William Bramwell as Eric Temple, Edna Phillips as Miss Neville, Mr. Morrison as Lord Neville, George Farren as Sir Geoffrey Pomfret, Frank Lea Short as Captain O'Hara, and Rose Swain as Alice Temple. The incidental vocal music is admirably sung by Villa Knox and Lionel Hogarth. Next week, Christopher, Jr.

Hudson—Cousin Kate.

Ethel Barrymore returned to the Hudson Theatre April 4 for an engagement of two weeks in Cousin Kate. The production of this delightful comedy by Hubert Henry Davies was the opening bill of the new Hudson last October. A large audience heartily applauded Miss Barrymore. Her innate cleverness and charming personality are delights. Bruce McKee plays the lover in heroic fashion. The other members of the cast are Grant Stewart, Annie Adams, Beatrice Agnew, Harold Margaret, and George Mendum. Henry Miller and Margaret Anglin, in Camille, will follow April 18.

Fourteenth Street—The Smart Set.

The Smart Set, a rollicking jumble of colored jollity, began a fortnight's engagement last week. The management made no mistake in engaging the inimitable comedian, Ernest Hogan, for the leading role. Mr. Hogan is an entertainer who knows how to be remarkably droll without undue exaggeration, and his songs and sayings are the hit of the production. The piece is elaborately staged. It will be followed next week by The Black Hand.

Fifty-eighth Street—In Old Kentucky.

In Old Kentucky drew the largest houses of the season last week to the Fifty-eighth Street Theatre. Beaulieu Barriacale as Madge was just as pretty and charming as ever, while George Henth gave a frank and manly characterization of Frank Layson. J. W. Cope, George Deyo, Frank Russell, and Otis Turner deserve mention. On Friday evening a buck and wing dancing contest took place. Sky Farm is the attraction this week.

West End.

Ward and Vokes amused very large audiences at the West End last week. A Pair of Plunks seemed to hit the fancy of Harlem theatregoers. One of the best engagements at this house this season may be expected in that of Arizona, which opened last night to an overflowing house, and was enthusiastically applauded.

At Other Playhouses.

MANHATTAN.—The Virginian runs on here to large and enthusiastic audiences.
VAUDEVILLE.—Candida will close here on April 18, and go to Boston.

LYRIC.—This is the last week of The Pit.
AMERICAN.—Herbert Keely and Effie Shannon appear here this week in Sherlock Holmes.

NEW STAR.—Thomas E. Shea had a prosperous engagement last week in The Man-o-War's Man and Dr. Jekyll and Mr. Hyde. Patrice appears this week in Driven from Home.

METROPOLIS.—Chauncey Olcott, in his new play, Terence, was the attraction last week at the Metropolis, crowded houses attesting his popularity. He was supported by an excellent company, among whom Adelaide Keim and Elizabeth Morgan were especially prominent. The cast also included Harry Hanscombe, H. S. Northrup, Geoffrey Stein, Matt B. Snyder, George Brennan, C. N. Schaeffer, Dolly Ford, Blanche Alexander, Amanda Wellington, Rose Snyder, Edith Miller Cook, Mary Moran, and Eugenie Ford. This week, 'Way Down East.

Sacramento Union, March 28.—"Mr. Sully's The Chief Justice has many noble qualities that must always appeal to an American audience. As a master of rollicking comedy and gentle pathos Mr. Sully has no superior."

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Actors' Fund of America

New York City, April 9, 1904.
The Regular Annual Meeting of the Actors' Fund of America will be held at the Savoy Theatre, 34th Street, near Broadway, on Tuesday, May 10th, 1904, when the election of officers and trustees for the ensuing year will take place. Members may obtain tickets of admission on application at the office of the Fund, Room 607, Nos. 113-114 West 42nd Street, New York City.

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THEATRES AND MUSIC HALLS.

Keith's Union Square.

Fanny Rice heads a bill embracing Gillett's musical dogs, Callahan and Mack, Hickey and Nelson, Four Sensational Boies, George W. Day, A. K. Caldera (American debut), Jake and Jane Bernard, Deltorelli and Gilsando, Estelle Wodette and company, Hodges and Launchmore, Cal Stewart, St. John and Le Fevre, Mlle. Latina, and the biograph.

Tony Pastor's.

Holcombe, Curtis and Webb head the bill, and Fisher and Carroll are a special attraction. Others are Armstrong and Holly, Ford and Dot Marsh, Marsh and Sartella, Ascott and Eddie, La Vine and Cross, Le Smythe and Abacco, Alpha Trio, Pryor Brothers, Max Winslow, Cameron and Trott, G. Burkhardt, and the vitagraph.

Proctor's Twenty-third Street.

The bill is headed by Frank Tannehill's Comedy company in a new farce called Making an Actress. Others are Louis Simon, Grace Gardner and company, Frank Bush, Waterbury Brothers and Tenny, Wood and Ray, the Juggling Macabans, Lutz Brothers, Ray Cox, George E. Austin, Chalk Saunders, Smith and Bowman, Nicholas S. Conway, Chester Blodgett Johnson, and the kalatechnoscope.

Proctor's Fifth Avenue.

Clyde Fitch's play, April Weather, written for the late St. Louis Russell, is this week's offering by the stock company. The cast embraces Malcolm Williams, Gerald Griffin, Verner Clarges, Julian Reed, Albert Howson, Lotta Linthicum, Rose Stuart, Bessie Lettina, Loretta Healy, Margaret Kirker and others. The olioists are Leah Russell, Johnson and Wells, Kennedy and Rooney, Carmen Sisters, Leonard and Collins, Carlo's dogs, Brooke Eltryn, Green and Wiggins, and the kalatechnoscope.

Proctor's 125th Street.

Hush-a-Bye Baby, by Frank A. Tannehill, is this week's offering by the stock company, with the principal members in the cast. The olio includes Anna Caldwell, the Gregsons, Martin and Ridgeway, Newton Brothers, and the kalatechnoscope.

Hammerstein's Victoria.

The bill includes Russell Brothers, Cole and Johnson, Musical Dale, Canfield and Carleton, John and Harry Dillon, Waterbury's dogs and monkeys, Tenny, Araba, Eight English Girls, Young and Devole, the Tanakas, and the vitagraph.

Hurtig and Scammon's.

The entertainers are Clayton White, Marie Stuart and company, the Original Four Madcaps, Al. Belman and Lotie Moore, Four Blandes, Aurie Dorelli, Four Donasettas, Dooley and Foley, Misses Delmore, and the moving pictures.

Circle.

The bill is made up of Henry Lee, in his impersonations; Eva Williams and Jac Tucker, in their new act, in Manchuria; Charles R. Sweet, Elsie Fay, Mitty Capwell, Sherman and De Forrest, Todd-Judge Family, Ford and Wilson, the Vedmars, and the vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Thomas J. Ryan and Mary Richfield topped the bill and introduced their latest act from the pen of Will M. Cressy. It is called Mike Haggerty's Daughter, and is a companion piece to Mike Haggerty's Father. The scene is laid in the shanty occupied by Mr. Haggerty. He enters with a hod on his shoulder after a hard day's work, and proceeds to poke the fire and prepare his evening meal. His daughter, who has married a wealthy man, comes to visit him in her victoria. She is accompanied by her footman, whose gorgeous yellow livery arouses the ire of Mr. Haggerty to the boiling point. It is the day before St. Patrick's Day, and every reference to the orange color is the signal for an outburst on the part of the old man. After a deal of persuasion, during which Haggerty protests that he will finish his life in the shanty, he finally agrees to accompany his daughter to her home uptown, there to end his days in peace and comfort. The skit is very cleverly written and is full of good comedy lines and much business of an amusing sort. It was a big laughing success, owing to the irresistible humor of Mr. Ryan, whose natural Irish brogue has the true ring, as he was born in the island where the genuine brogue comes from. His impersonation was full of quaint touches and he kept the audience in roars. Miss Richfield was quiet, effective and dignified, as she always is, and helped materially in making the play a go. Lewis McCord and company in the perennially successful sketch, Her Last Rehearsal, scored a hit of the largest proportions. There is a note of human nature in this act that causes the audience to settle down and enjoy it to their hearts' content. Mr. McCord as the irascible stage-manager was in fine form and he worked very hard, as he invariably does. Elvia Bates was a pretty and attractive Juliet. Bertha R. Clark as the stage-mother and G. Roland Sargent as Romeo lent good support. Mr. and Mrs. Perkins Fisher in Ears Kendall's skit, The Half-Way House, made their accustomed hit. Sallie Stembler won applause with her songs and spread good-humor throughout the house. Edwin Latell, with his banjo and bells and his diverting monologue, had everything his own way. He has added a number of new songs about the Russian war and other subjects that won laughs, and his travesty on Ching Ling Foo brought down the house. The original Rio Brothers went through their exceedingly clever tricks with much success. The eccentric dancing and comedy work of John Donohue and Mattie Nichols, comicities by Emil Rubers, smart grotesque dancing by Walno and Marinette, songs and dances by Bernah and Miller, equiblist by Silvano, "conlams" by Davis and Walker, gymnastics by Valveno Brothers, a comedy sketch by Ross and Bernard, and new pictures on the biograph and stereopticon rounded out a good programme.

TONY PASTOR'S.—Harding and Ah Sid were the headliners, and as usual kept the house in roars with their acrobatic antics. Greene and Werner proved most diverting in their sketch, Babes in the Jungle. They added a number of new and telling effects last week and that made the act better than ever. Swan and Barnard, who have not played this house for several years, were welcomed as old friends who never fail to amuse. Rice and Elmer worked hard and deserved the applause they received. Buxom, good-natured Louie Dacre, who has also been a stranger to Pastor's for some time, was also cordially greeted. She has a very entertaining monologue, with songs that just seemed to hit the fancy of the patrons to a dot. She is billed as "The Happy Girl," and not only seems happy herself, but puts every one in a good humor. Nelson and Milledge are prime favorites here, and of course they succeeded in tickling the fancy of the auditors. Daniel J. Harrington's efforts were received with great approval, and the rough and ready methods of the Weston Sisters struck a responsive chord, especially on the second floor.

Crouch and Richards did an excellent musical act. Smith and White, singers and dancers, the Holland, in their entertaining and clever double act; Harry B. East, comedian and mimic; Signorina El Salto, equiblist, and new views on the vitagraph were well thought of. The Amenist-Tito Quartette, made up of Miles, Anny and Ottilie and Messieurs Amenis and Tito, did a French dancing specialty. They were a special attraction.

PROCTOR'S FIFTH AVENUE.—Audrey, the dramatized version of Mary Johnston's novel, which was produced last season by Liebler and Company, with Eleanor Robson in the title-role, was given its first presentation by any stock company last week at this house. The original Liebler production was used, and as far as scenery and costumes were concerned no fault could be found. The play dragged, however, although the company struggled bravely with it. The stilted language of the dialogue must be very hard to memorize, and that is probably why, even on Thursday, some of the players were not letter-perfect. Audrey, who was especially engaged to play Audrey, was far superior to every member of the cast. She is a winsome young woman, and evidently possesses more than average talent. She had given careful study to her part, as she seemed to understand the lights and shades of the difficult character. Her reading was excellent. She understands the value of pause and emphasis, and her performance as a whole was worthy of the highest commendation. Malcolm Williams as Marmaduke gave an uneven performance that was good and bad by turns. Hugh Ford as Hugo was virile and forceful and dominated the scenes in which he appeared. Gerald Griffin surprised his admirers by his telling work as Dorden. He was especially good in the church scene and delivered his strong lines with just the proper amount of force. Verner Clarges, always reliable, was an excellent Colonel Byrd. Beatrice Morgan, who generally reappears with one of the Proctor companies about this time of the year, was warmly welcomed. She had a congenial part as Evelyn Byrd and made the most of it. Julia Aiken made a hit as Deborah Dorden. Rose Stuart as Mrs. Stagg was not as good as usual. Others in the cast were Bessie Lettina, Margaret Kirker, Orelia Bryant, Mary Bertrand, Herbert Ayling, George Bryant, Edward Mastley, Walter Woodall, Albert Howson, Freeman Barnes, Julian Reed, Leo Hawley, John Miller, Henry Sedgwick, Albert Roberts, Edward Tannehill, and Philip Morris. Mlle. Rialta, the "Queen of the Calcutta," headed the olio and scored a most pronounced hit with her dances. Her light effects are superb, and the city and dances were especially applauded. The fire dance was especially good and nothing finer in this line has been seen here. Mlle. Rialta uses a transparent mirror as a feature of her act, and as a novelty it was highly appreciated. She dances in front of it, showing that it is a genuine reflector, and then does a series of poses behind it, to the great astonishment of those who have never heard of transparent mirrors. Johnnie, taken as a whole, is most pleasing. Dorothy Neville was well received in her monologue, and Hodges and Launchmore finished their singing and dancing act with a cat diet, wearing cat-masks which made their "meowing" quite effective. Nick Conway, who used to be a member of a well-known team, made his debut as a monologist. He has some good material and several laughs. Chalk Saunders, cravens, and the Newton Brothers were fair, but the Austin Sisters were not. The kalatechnoscope showed the usual pictures.

PROCTOR'S TWENTY-THIRD STREET.—Fanny Rice's act proved diverting and earned a great deal of applause. Miss Rice began with a novel dance done under an electrically illuminated umbrella, which was very fetching, and then proceeded to show her animated dolls, which are certainly very "cute." The Four Nightingales were immensely successful with their fine acrobatic act, with its beautiful setting. Johnnie Bennett was suffering from a very severe cold, and could not do herself justice. She has, however, drifted into a very careless way of reading her lines, paying no attention to pause or emphasis, and as a consequence her sketch was by no means as interesting as it was some years ago. The Quaker City Quartette made a big hit with their banjo, shop skits, and their scores were, as usual, most amusing. Julian Reed sang some new parodies and delivered his latest monologue to the great delight of his hearers. He has improved wonderfully, and almost every line of his talk was good for a loud laugh. Aurie Dagwell, looking for all the world like a sweet picture from an old album, with the frills and furbelows affected by the Southern girls before the war, sang old and new songs very cleverly. Carlos and his dogs proved a novel and pleasing feature. Carlos is a fine equiblist, and his small but select school of canines was warmly applauded. Joe Belmont is one of the best whistlers we have heard here this season, and his patter fits in very nicely with his imitations. Green and Wiggins, juggling comedians and cartoonists; Dooley and Foley, excellent comedians; Sam Drane, a dry humorist; Lyster and Cooke, the Sisters Delberg, and the kalatechnoscope rounded out the programme.

PROCTOR'S 125TH STREET.—Paul Revere, the new play presented here last week, is reviewed elsewhere. The olio was unusually good and included Shorty and Lillian De Witt, clever farceurs; Elvira Francelli and Thomas Lewis in their successful new act, The Ballyhoo; Carmen Sisters, Barto and Lafferty, Swift and Barton, and the kalatechnoscope.

HAMMERSTEIN'S VICTORIA.—Billy B. Van and Rose Beaumont were seen for the first time in Manhattan as a team, and presented a hodge-podge sketch, full of rough comedy, with a song or two thrown in. The drinking song was not refined and some of the dialogue would stand the vision. Annie Abbott, the original "Georgia Magnet," gave her puzzling exhibition, assisted by a committee from the audience. The efforts of the young men to budge the performer when she applied her "magnetic" force were most amusing, and her act kept the house in great humor. Miss Abbott is a very slender young woman, and her "magnetism" is calculated to make people gaze in wonder. George and Bernard scored a hit in their interesting sketch. Falke and Samson introduced some innovations, and their comedy work as well as their music went exceedingly well. Wilton Brothers made their reappearance after their European success and won applause for their brilliant bar act with comedy trimmings. Harrigan, the tramp juggler, is beginning to devote good deal of attention to his monologue, and as he knows how to force home the point of his jokes his success was emphatic. Trovofilo's ventriloquial jests were received with favor. He uses an effect in one of his songs that adds materially to the value of his act. Hoey and Lee brought down the house with their original parodies, which are well put together and excellently sung. The Rappo Sisters in their splendid dancing act; Rostov, a clever equiblist, and the vitagraph completed the bill.

CIRCLE.—The Hoosier Zouaves headed the bill and went through their drill with accuracy and skill. Frances Redding and company were uncommonly successful in Cressy's sketch, The Cattle Queen. Harry Gilford did his imitations very cleverly and was well rewarded with applause. Cliff Gordon introduced many happy hits in his monologue, which is above the average in merit and is well delivered. The Four Original Madcaps danced and smiled and seemed as happy as the day was long. They are a very live quartette. John Ford in a single specialty scored heavily and his dancing was of a superior order. La Belle Blanche's imitations were very cleverly done. Rousby's in Paris (second week), Mr. and Mrs. Stuart Darrow with their shadowgraphs, and the vitagraph were also approved.

HURTIG AND SCAMMON'S.—An excellent bill was headed by clever Valerie Bergere and company. The Elmore Sisters were very amusing. Eleanor Falk, Raymond and Cecily, Gardner and Vincent, John F. Leonard, Three Zolars, Valeno, and the vitagraph also pleased the patrons hugely.

The Burlesque Houses.

DEWEY.—Rob Manchester's famous Cracker-Jacks Burlesquers proved last week that they are entitled to their name by giving a bright,

snappy performance that pleased large audiences. The opening skit, Dr. Munyon Outdone, affords the comedians ample opportunity for effective work, and the closing burlette is equally good. The company includes such well-known performers as Rob Van Osten, the Jacksons, Greene Sisters, Howard and North, the Wandgodie Quartette and others. This week, Vanity Fair company.

GOTHAM.—The Cherry Blossom Burlesquers did a blooming business at this favorite uptown burlesque house last week, and seats were scarce at almost every performance. A fine olio introduced the New York Comedy Four, Orletta, Hurd and Orletta, the Alpines, Lillian Perry, and Spencer and Held. This week, Weber's Parisian Widows.

MINER'S BOWERY.—Sam Devere's company, with the Zarrow Trio, Century Comedy Four and others, drew well. This week, Bowery Burlesquers.

MINER'S EIGHTH AVENUE.—Weber's Parisian Widows frolicked merrily last week to good patronage. This week, Gay Morning Glories.

LONDON.—The Jolly Grass Widows, with Alex Carr, Joseph E. Howard and others, pleased large audiences. This week, Harry Bryant's Burlesquers.

OLYMPIC.—The Hot Air Burlesquers drew heavily from Harlem and the Bronx last week. This week, Gayest Manhattan Burlesquers.

VAUDEVILLE IN LONDON.

(Special Correspondence of The Mirror.)
TRAVELER HOUSE, GREEN STREET, LEICESTER SQUARE.

LONDON, W. C., April 2, 1904.

In my last letter I mentioned that the Empire and Alhambra were in peril of being prosecuted for their ballets of High Jinks and Carmen, and since then the Alhambra has thought fit to withdraw the ballet of Carmen. The proceedings against the Empire are now begun, and it is of the greatest importance that the object of the prosecution should be understood. The Music Hall Artists' Association have sanctioned these prosecutions for the purpose of publicly exposing the unsatisfactory nature of the law with regard to stage plays. As was pointed out by the English barrister, Harold Hardy, in my interview in THE MIRROR, the Theatrical Managers' Association has not the monopoly of instituting proceedings, but anybody may prosecute where the law is infringed. The definition of a stage play includes so many turns of phrase that it is impossible to enforce it without great interference with the vaudeville stage. It is only by enforcing the law rigidly against all performances of stage plays that the public will realize that the law requires alteration, and the Music Hall Artists' Association has this object in view in attacking the ballet at the Empire, and George Edwards, as managing director, may feel the inconvenience of the theatre act of 1842 which as a member of the Theatrical Managers' Association he has sought to enforce against sketches at music halls.

The Empire programme has a valuable addition in Harry Rambler's troupe of eccentric jugglers, who adopt a hotel restaurant for their setting. They work well, if perhaps a little slow, but secure a good finish with their plate-throwing act. Percival is an American with a personality which lends redoubt to a clever turn. As a trick pianist he gave some novel exhibitions, winning appreciation. Another American team are Collins and Hart, who ably burlesque a "strong act," with the aid of an invisible wire. They are good tumblers and do one of the best turns of their kind.

Lowell and Lowell are still on the bill. Their eccentricity from an acrobatic standpoint, is very amusing. Billings and his partner and other things are juggled with great skill by Charles Hera. He dresses his act well. High Jinks, the latest Empire divertissement, is carried along to success by Mlle. Genée, the premiere danseuse, who is most charming.

Last Monday night the Hippodrome was to have been the scene of an eventful feat. Houdini, to prove the genuineness of the difficult task that was set before him last week to release himself from the handcuffs furnished by the Illustrated Mirror, offered one hundred guineas to any one locksmith included, who could open the cuffs without damaging them in any way. The offer was accepted by a Mr. Beaumont. For three-quarters of an hour he wrangled in a peevish fashion till both Houdini and the manager, not to mention the audience, became tired, and Mr. Beaumont was asked to leave the arena. The Chamberlains seemed at home under the more advantageous surroundings of the Hippodrome, and gave a really fine display of lasso-throwing.

Leon Morris is a busy man, what with preparing his new act in the country and his performances in the Hippodrome ring. His turn is very popular, as there are few good ring acts now days in England. I am afraid that the Baroness von Merren is rather handicapped with a too well-fed horse. Its movements are heavy, and the loss of grace has somewhat slightly affected her also.

Hamilton Hill is back again at the Palace, re-awakening the firm favor that he deservedly received before. Camille Ober, who I remembered having seen in Paris, is a singular chanteuse, with quite a talent of her own, and she renders a Tyrolean song very well. Johnson and Dean on the same programme, are one of the cleverest colored teams who have crossed the pond. The woman adds a superb appearance in her latest Parisian gowns, with a smart style that combines well with her ability. Their original kinetoscope dance is novel. It is extraordinary that Marion Winchester did not notice before that her features appeared to better advantage under the present style in which she has rearranged her hair. Miss Winchester has lengthened her turn by rendering a pretty song previous to her toe-dancing. The general improvement was more than noticeable. I can now readily understand how her peculiar daintiness has caught on so here and on the Continent. G. H. Chirgwin impressed me much more favorably at the Palace Theatre than when I saw him at Holloway. Undoubtedly in a West End house he seemed more at home. The audience gave him a strong reception, and seemed really to enjoy his turn.

Josephine Sabel leaves next week for Paris, opening at the Alhambra, and De Biere, who has scored one of the biggest successes of any magician in London, appears next Monday in the same city at the Moulin Rouge. He was the recipient of a gold sovereign each on the two nights at the Bon Freres Club, where he, on two occasions, amused and interested the members with his sleight-of-hand tricks.

Bijou Russell arrived last Thursday from the States, and will shortly start out on her return tour.

Jerry Hart and Beatrice Leo open on the Stoll tour at Shepherd's Bush April 18 in their latest success, Follow the Crowd on Sunday.

May Yohe is back in London, and will very shortly make her reappearance at one of the West End music halls.

Sandow, after a long absence from London, is heavily billed to appear at the Hippodrome during the Easter holidays.

The Doherty Sisters have been receiving some excellent press notices over here.

Charles Leonard Fletcher opened at the Empire, Belfast, last Monday night, and scored a big hit.

Motogiri writes me: "Now that the challenging craze is in the vaudeville houses I would like to take part in it. I will present to any deserving charitable institution in Great Britain £1,000 if any person or persons can cause 'La Motogiri' to wink or move her eyelids. A day to be fixed and a time appointed. As we play a return date in London, that may be a good opportunity." This would be an eye opener.

Revonoc.

MRS. SHAW TO PLAY ALONE.

Mrs. Alice J. Shaw, the whistler, will hereafter fill her vaudeville engagements alone, as she did before she placed her twin daughters in her act. She has decided to put her daughters under the guidance and instruction of a well-

known vocal teacher, who predicts a great future for them. The voices of both girls have a very wide range, and they intend to devote all their time for many months to their proper cultivation.

HOUDINI'S WONDERFUL FEAT.

Houdini, "King of Handcuffs," who is now playing a phenomenally successful engagement at the London Hippodrome, recently accomplished a feat that startled all London and caused much comment than anything of the kind ever known in the history of vaudeville. Houdini was challenged by the proprietors of a London paper to escape from a special pair of handcuffs which had taken the inventor five years to perfect. Houdini accepted the challenge, and when the night came for the test the immense auditorium was packed to the doors. The handcuffs were placed on Houdini, and he retired to his cabin while the audience eagerly awaited the result. When an hour had passed and the performer appeared, perspiring at every pore, but triumphantly holding the supposedly perfect handcuffs between his fingers, a scene occurred that beggars description. The entire audience stood up and cheered until they were tired, and Houdini was borne from the stage on the shoulders of a crowd of enthusiastic men. A full description of the affair was given in the Standard of London letter a few weeks ago. By this feat Houdini has won the world's championship and has stamped himself as the most wonderful performer in his line on the face of the globe. He will probably appear in America during the coming summer.

WEBER AND FIELDS DENY RUMORS.

A representative of THE MIRROR journeyed into the wilds of Williamsburgh, Brooklyn, last Thursday evening, to the magnificent new Broadway Theatre, on purpose to seek an interview with Weber and Fields in reference to the many rumors that have been afloat ever since they started on their Western tour two months ago. The comedians were found in their mutual dressing-room. They were as happy as two boys over the statement of Manager Teller, which showed that every seat in the house had been sold and that people were standing rows deep on every floor. In answer to the MIRROR man's inquiries as to the rumored separation, the partners answered in a chorus in the most emphatic way possible that the rumors were entirely without foundation, and that they would be found at the old stand on Broadway at the beginning of next season, ready to entertain their patrons as they had done in the past. Peter F. Dailey and Charles J. Ross were seen in the wings, and in the course of a chat declared that the tour had been one long picnic and that the utmost good fellowship had prevailed. The whole organization seemed to be filled with the perfect harmony that has caused it to be known since its inception as "the happy family."

ANNIE OAKLEY WINS SUIT.

A verdict for \$3,000 was rendered in favor of the plaintiff last week in the libel suit for \$25,000 damages brought by Annie Oakley (Mrs. Frank E. Butler) against the Hoboken Observer. Several months ago a woman who gave her name as Annie Oakley and declared she was the famous rifle-shot was arrested in Chicago. The news was printed in hundreds of papers throughout the country, and it is said that Mrs. Butler has begun libel suits against several of them. It is needless to say that Mrs. Butler has a strong case, as she was resting quietly at her home in New Jersey, at the time the "Annie Oakley" mentioned in the newspaper dispatches was impersonating her in Chicago.

THE CIRCUS GOES ON MERRILY.

Last week showed no falling off in the attendance at Barnum and Bailey's Circus at Madison Square Garden, and it is likely that all records will have been shattered when the organization takes to the tents two weeks from now in Brooklyn. Several new features were added to the performance yesterday and the old ones were made even more attractive than before. To-day (Tuesday) is "orphans' day," the annual occasion when Mr. Bailey welcomes the inmates of the various orphanages in the city, and which is a red-letter day in their lives. It is estimated that the number of parentless tots to be entertained this year will be about 6,500.

WILD WEST INDIANS KILLED.

A number of Indians who were on their way to New York to join Buffalo Bill's Wild West, which will open its season in England late in April, were caught in a railroad wreck near Chicago on Thursday last. Out of a total of sixty Indians three were killed and thirty more or less severely injured. The Wild West company, including William F. Cody, George O. Starr, Julie Kean, Johnny Baker, Frank A. Smead and 250 others, sailed on the Lacawac on Saturday. The company was busy in the far West securing Indians to replace the unfortunate ones who were killed and injured. They will be shipped to England as soon as possible.

ROONEY-BENT NUPTIALS.

Pat Rooney, the vaudeville comedian, and Marion Bent, until recently a member of the Peggy from Paris company, were married in Boston at noon on Sunday, April 10, by Rev. Mr. Travis, of Trinity Church. The ceremony was performed at the Hotel Lenox and was witnessed by a number of theatrical people. Ned Wayburn was best man and Georgia Calne maid of honor, assisted by Georgia Lawrence and Jessie Sadler. The honeymoon will be spent in Pittsburgh.

LOUIE DACRE RETURNS.

The English comedienne, Louie Dacre, who was first introduced to the American public several years ago by Tony Pastor, made her reappearance at Mr. Pastor's theatre last week, after a long absence. The faithful patrons had not forgotten her, and her new and breezy monologue was much enjoyed. Miss Dacre has lost none of her exuberant good nature, and her new songs and patter are the best she has ever had.

BROOKLYN VAUDEVILLE.

Henry Lee and His Players hold the boards at the Orpheum last week and were most successful. Lee is offering some new studies of great merit, which are far better than anything he has ever attempted. All in all, they are the best protean studies vaudeville has seen. Elsie Fay, happy as ever, threw herself into her work with her usual characteristic abandon and scored a big hit. Eva Williams and Jac Tucker presented a new act, in Manchuria, which greatly pleased. There are many delightful features in it, and it should rank high among vaudeville sketches when running smoothly. It will be reviewed at length next week. Charles R. Sweet is still making his usual hit, but a little pruning on his talk would be pleasing. There is a trifle too much exuberance in it in spots. The Bard Brothers were a terrific hit and more than deserved the appreciation showered on them. Sherman and De Forrest in their well-known Battle of San Diego brought down the house. The act is being continually improved and is now a crowd from start to finish. Ford and Wilson, with a singing and dancing act containing many capital features, scored one of the hits of the bill. Wilson is a unique dancer, and Ford is no less clever in his line of foot-work. "Prof." Webb gave a fine exhibition of how to feed seals. The few tricks the animals did were very clever indeed. The Vedmars have a capital act and are really too good to neglect the position of an opening act for any bill. This week, Lafayette, Four Nights, Gracie Emmett and co., Snyder and Burkley, Walter C. Kelly, John Ford, and Brown and Nevers.

Erle and Behman offered Azza as last week's headliner. Manager Kohlmar has succeeded in throwing such an air of mystery about this novelty that the numerous imitators we have seen from time to time are insignificant. He hypnotized effects and the general way in which he works up to the real climax are splendid, and it is to him more than anything else that the attraction has attained the success it has. Eddie Garvey and Mollie Thompson have a capital sketch, entitled Wanted. Parlane, a singer, is almost continuous while they were on. Miss Thompson's tough soubrette character is one of the funniest ever created. Mr. Garvey's work is too well known to bear comment, and answered for a good deal of the applause. Belman and Moore presented their new act

HOUDINI

— AT THE —

LONDON HIPPODROME

The "London Daily Illustrated Mirror" publicly challenged Harry Houdini to escape from a Manacle, which a celebrated Safe-Lock maker, Nathaniel Hart of Birmingham, England, had worked 5 years on to bring to perfection. The "London Mirror" forced Houdini to accept their challenge, the contest occurring at the London Hippodrome, London, England, March 17, 1904.

Thousands were turned away, the contest being the talk of Great Britain. Houdini released himself in 62 minutes amidst the greatest excitement. Betting was 3 to 1 against him. Below is a flashlight photo, taken at the London Hippodrome, showing the "locking on" on Houdini's wrists in the presence of the London Press Representatives.



A few brief Extracts from some of LONDON'S GREATEST NEWSPAPERS:

TIMES. " . . . emerged triumphantly with the Handcuffs in pieces. He was loudly and continuously cheered."

MORNING POST. "The loudest cheering we have ever heard under cover."

STANDARD. "His success was thoroughly popular, and the scene which ensued was possibly one of the most remarkable ever seen in an English place of entertainment."

DAILY NEWS. "Never before has such a scene of excitement broken out at the Hippodrome. The pent up enthusiasm of the spectators was suddenly let loose, and a roar of delight filled the building."

ILLUSTRATED DAILY MIRROR. " . . . One of the greatest ovations mortal man ever received."

DAILY MAIL. "Houdini leapt out with both hands free. A wild outburst of enthusiasm greeted him."

DAILY EXPRESS. "The scene was remarkable . . . the audience cheering to a man."

MORNING ADVERTISER. " . . . And when Houdini made his appearance, his arms free, a mighty sound arose, the audience rising and frantically cheering."

SPORTSMAN. " . . . Then the crowd gave vent to its feelings in no half-hearted manner. The Band struck up, 'See the Conquering Hero,' and Houdini was lifted shoulder high and carried from the Arena."

SPORTING LIFE. "Amidst a scene of great enthusiasm . . . Houdini was overcome by the reception which his success produced."

REFEREE. " . . . excitement and enthusiasm reigned throughout the house."

PEOPLE. "Houdini is indeed a wonderful man . . . The scene was one of indescribable enthusiasm."

NEWS OF THE WORLD. "The enthusiasm of the audience scarcely knew bounds."

WEEKLY DISPATCH. "His victory was hailed with a volume of cheers the like of which has rarely, if ever, been heard within the Hippodrome walls."

WEEKLY TIMES & ECHO. "The scene which followed was indescribable; cheer after cheer burst from the delighted spectators."

in success. It is an odd little sketch and the finish to the most clever feature. It consists of a song on life and gives them good scores for their versatility. Polan and Lenhart in A High Toned Burlesque and Calahan and Mack in The Old Neighborhood scored heavily. Both are attractions which seem to be more welcome upon repetition. The Misses Delmore are still delighting their audiences with one of the most refined specialties in vaudeville. It is not that their vocal and instrumental work is above the average, but it is the delightful manner in which they make use of them. Irving Jones sang some clever "cut" songs with marked appreciation. Johnson Devenport and Lorella in some good acrobatic comedy work, and the Four Wobles in a sensational Burlesque gymnastic act completed a splendid "variety" bill. This week the season's novelty in Edna Wallace Hopper and company as headliners; Congo Bongo, a new attraction; Nabel Johnson, Alfonsa, Gardiner and Vincent. Three Keatons, Wartenburg Brothers, Roman Trio, and Smart and Bombard.

At Watson's Cozy Corner last week Darling Deloy was the burlesque, with Jeanette Buge in the stellar role. Spaulding, West and Williams, the Brownings, Hayward and Hayward, and Annie Bernstein.

The Eight Union Gattling Guards fairly raised the roof of the Fulton Street Theatre. Their act scored heavily and made more noise than has been heard in this cozy retreat from all kinds of attractions before. The Three Dumonds, particularly the fine violinist, made a pronounced hit. One could listen to that violin all night with pleasure. The Misses Arneson Trio, consisting of Miss Arneson, F. W. Huntly, and E. F. Parsons, greatly pleased the audience with a bit of New England farm life and the garden scene from Faust. Miss Arneson sang the three songs with remarkable effect. Mr. Parsons made an effective Mephisto. Edmund Hayes got a lot of fun out of his sketch, A Wise Guy. Adelle Palmer giving good assistance. Keeney provided some Keeney and Arnold. The dancers; Bailey and Fletcher, singers and dancers; Cotton and two amusing donkeys, and Brooks Brothers. This week, Nalanda, Smith and Powell, Klein, Ott Brothers and Nickerson, Jack Peterson, Sistrone, McDonald and Huntington, Hoey and Lee, the Keeneyscope, and Mattie Keene and co.

VAUDEVILLE JOTTINGS.

The Circle Friends of Raspberries was organized last week at the Circle Theatre, this city. The following members were initiated: Al Shean, Charles Warren, John W. Ford, Stuart Basso, Evan Thomas, White Lester, Fred Kolb, Robert B. Casey, Adam Bartholme, Robert Byrnes, James J. West, E. Foster, and James Pennard. The Raspberries are increasing week by week, and they promise to be in full bloom by early summer. It is to be hoped that the fruit of their endeavors will fulfill expectations.

Clint G. Ford made his first appearance in vaudeville at the Third Avenue Theatre, New York, on Sunday, March 27. Mr. Ford plays a negro and is assisted in the sketch by Lillian Kingsbury and J. Frank Bird. Some excellent dates have been booked for the act.

Bert Tucman, for many seasons connected with William A. Brady's co., and at present stage director of The Pitt, will appear in a sketch during the coming summer.

Marsh and Sartella are doing an entire new singing and dancing act at Tony Pastor's this week. They carry their own black plush drop, and all of their wardrobe is white.

John W. World and Mindell Kingston received some very good notices during their engagement last week in Portland, Me.

Zasell and Vernon closed their season on April 2, owing to the sudden illness from grip of Mr. Zasell. They had intended to play for two weeks longer, as they were booked, but were forced to cancel the dates.

Lizzie N. Wilson, while playing at Shea's, Buffalo (her home), was presented with several beautiful floral pieces by her many friends.

Snyder and Buckley are in town again, after a successful trip out West for six months, and are at the Orpheum, Brooklyn, this week. They will finish their winter season at Hammerstein's Victoria May 9 and then open on Ed Shaheen's circuit of parks for the summer. They are booked up for next season until November.

The Trocadero Quartette, through a misunderstanding, will not play the Avenue, Pittsburgh, next week.

Frey and Fields have just closed successful engagements over the Coast circuit, at Boston, Fulton Street, Gotham, and Novelty, Brooklyn; Denver, Gotham, Third Avenue, and Metropolis, theatres, New York, and Park Theatre, Youngstown, O. They open week of April 11 in the Grand Opera House, Indianapolis, with the Columbia, Cincinnati, and Kohl and Castle, and Orpheum circuits to follow.

Lottie Gilson and Billy Hart played a return engagement at the Boston Theatre on April 3. Last week they were a special feature at the Academy of Music, Lowell, Mass. The Fly Girl is proving a success everywhere. Next week they will return to the Orpheum, Harlem.

Hayward and Hayward are playing both the Cozy Corner and Unique theatres, Brooklyn, this week, with Orpheum, New York; Park, Youngstown, O.; Arcade, Toledo; Melville Park circuit, Tony Pastor's, and the Keith circuit to follow.

The following new members of the Raspberries joined Tony Pastor's Brigade last week: Dan J. Harcourt, Bert White, Harry R. Lester, Harding and Ah Sid, T. F. Smith, E. J. Howland, Sam Schiller, Charles N. Nelson, Swan and Bamford, E. D. Green, N. J. Moon, C. Smith, L. Crouch, "Rube" Miner, Harry Von Tilzer, and George W. Torwilliger.

Edna Wallace-Hopper produced The March of Time at an entertainment given by the New Rochelle Yacht Club on Saturday evening last, and the act was received with much enthusiasm by one of the most fashionable audiences ever gathered in the New Rochelle Theatre.

Christmas on the Island, a new musical sketch, will be put on in vaudeville by Robert Grau, with special scenery and a cast including Van Housen, Wheeler, Frank Belcher, Stuart Basso, and Sydney Deane.

Daniel Francis O'Rourke, the young son of O'Rourke and Burnett, had his arm broken in two places by falling under a trolley car on Fourteenth Street a few days ago. With his parents he was to have started yesterday for San Francisco, but owing to the accident the trip has been postponed.

The chorus girls employed at Watson's Cozy Corner, Brooklyn, will give a masquerade ball at Ragerbund Hall, in that borough, on Friday evening, April 15.

T. W. Eckert and Emma Berk produced their new act, The Legend of Two Moons, especially written for them by W. W. Prosser, at New Orleans on April 4, and report that it has made a decided hit.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Adams and Taylor-Duquesne, Pittsburgh, 18-22.
Addison and Livingston-Novels, Oakland, Cal., 11-18.
Alfonso-H. and B., Brooklyn, 11-16.
Alpha Trio-Pastor's, N. Y., 11-16.
Also and Zola-Keith's, Phila., 11-18.
Ammons and White-Novels, Denver, 11-16.
Anderson and Briggs-Orph., Omaha, 11-16.
Armstrong and Holly-Pastor's, N. Y., 11-16.
Ascott and Eddie-Pastor's, N. Y., 11-16.
Ashtons, The-Keith's, Phila., 11-16.
Austin, George-Proctor's 23d St., N. Y., 11-16.
Austin, Tossing-Orph., Honolulu, H. I., 3-16.
Ayon Comedy Four-Avenue, Pittsburg, 11-16.
Baggerman, The Swed, Stockholm, Sweden, 4-16.
Bailey and Madison-Grand, Indianapolis, 11-16.
Baker, Robt.-Edison, Tacoma, 11-16.
Ballerina, The-Orph., Kansas City, 11-16.
Barr and Evans-Orph., Denver, 11-16.
Barrett Sisters-Mechanic, Salem, 11-16.
Barrington, Jos. D., and Co.-Empire, Leeds, Eng., 11-16.
Bary and Johnson-Columbia, St. Louis, 11-16.
Bary, Mr. and Mrs. Jimmie-Columbia, St. Louis, 11-16.
Barto and Lafferty-Proctor's, Newark, 11-16.
Bayes, Nora-Chase's, Washington, 11-16, Avenue, Pittsburgh, 18-23.
Bell, Digby-Keith's, Providence, 11-16.
Belchairs Bros.-Sheddy's, New Bedford, 11-16.
Belman and Moore-H. and S., N. Y., 11-16, Keith's, Phila., 18-23.
Bentham and Freeman-Crystal, Denver, 11-16.
Bernard, Elsie-Keith's, N. Y., 11-16.
Bernard, Jake and Jane-Keith's, N. Y., 11-16.
Blair and McNulty-Columbia, St. Louis, 11-16.
Boles, Four-Keith's, N. Y., 4-9.
Boucault, Aubrey-Temple, Detroit, 11-16.
Bowen and All-Howard, Boston, 11-16.
Bowers and Curtis-Orph., San Francisco, 11-16.
Brandon and Wiley-Orph., Kansas City, 3-16.
Brooks Bros.-Poll's, New Haven, 11-16.
BROWNE, WHISTLING TOM-O. H., Chicago, 11-17, Grand, Indianapolis, 18-23.
Brown, Frank L.-Howard, Boston, 11-16.
Brown and Navarro-Orph., Brooklyn, 11-16.
Bryant and Saville-Empire, Hoboken, 11-16.
Buckner, Arthur-Keith's, Phila., 11-16.
Buckhart, C.-Pastor's, N. Y., 11-16.
Burns, Harry-Golden Gate, Virginia, 11-16.
Bush, Frank-Proctor's 23d St., N. Y., 11-16.
Byron and Foster-Casto, Lawrence, 11-16.
Calders, A. K.-Keith's, N. Y., 11-16.
Caldwell, Anna-Proctor's 23d St., N. Y., 11-16.
Callahan and Mack-Keith's, N. Y., 11-16.
Cameron and Trotter-Pastor's, N. Y., 11-16.
Canfield and Carlton-Victoria, N. Y., 11-16.
Candell, Milly-Circle, N. Y., 11-16.
Carlin and Otto-Avenue, Pittsburgh, 18-23.
Carles, Chas., Dogs-Proctor's 5th Ave., N. Y., 11-16.
Carmen Sisters-Proctor's 5th Ave., N. Y., 11-16.

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Carrie, Mile-Columbia, St. Louis, 11-16.
Carson and Willard-Keith's, Providence, 11-16.
Carter and Blufford-Proctor's, Newark, 11-16.
Charles Carl-Edison, Spokane, Wash., 11-16.
Charmion-Park, Worcester, 11-16, Howard, Boston, 18-23.
Chatham Sisters-Unique, Fresno, Cal., 11-16.
Clark and Florette-Keith's, Boston, 11-16.
Clark, Wallie-Arch St. Museum, Phila., 11-16.
Clarke and Temple-Portland, Me., 11-16, Mechanics', Salem, 18-23.
Clarke, Wilfred, and Co.-Orph., San Francisco, 18-23.
Claudio and Corbin-Shea's, Buffalo, 11-16.
Clayton, White and Stuart-H. and S., N. Y., 11-16.
Clifford, Billy-Singh-Orph., Los Angeles, 4-16, Orph., New Orleans, 18-23.
Colby Family-Orph., New Orleans, 11-16.
COLE AND JOHNSON-Victoria, N. Y., 11-16.
Collins and Hart-Empire, London, Eng., 4-16.
Conway and Leland-Empire, Birmingham, 11-16.
Covers, Nick-Proctor's 23d St., N. Y., 11-16.
Cooper and Robinson-Keith's, Boston, 18-23.
Cotely, Emma-Arcade, Seattle, Wash., 4-16.
Cox Family Quartette-Empire, Hoboken, 11-16.
Cot, Ray-Proctor's 23d St., N. Y., 11-16.
Crane, Mr. and Mrs. Gardner-Empire, Cleveland, 11-16, Grand, Indianapolis, 18-23.
Crawford and Manning-Columbia, St. Louis, 11-16.
CRESSY, WILL, and DAYNE, BLANCHE-Keith's, Phila., 11-16.
Cullen, James H.-Los Angeles, 11-23.
D's and D's-Edison, Salem, Ore., 11-23.
Dagwell, Aurie-H. and S., N. Y., 11-23.
Dancing Violinist-Poll's Bridgeport, 11-16.
Davis and Macaulay-Orph., Omaha, 10-16.
DAY, GEORGE W.-Keith's, N. Y., 11-16, Keith's, Phila., 18-23.
Deland, Chas., and Co.-Avenue, Detroit, 11-16.
Delmore, The Misses-H. and S., N. Y., 11-16.
Deltorelli and Gilmardo-Keith's, N. Y., 11-16.
Derenda and Green-Trocadero, Chicago, 10-16, Star, Milwaukee, 17-23.
De Veen, Three Bros.-Star, Hamilton, Can., 11-16.
De Voe, Emmett and Co.-Keith's, Providence, 11-16.
Dillon, John, and Harry-Victoria, N. Y., 11-16.
DOHERTY SISTERS-Shepherd's Bush, Eng., 11-16, Palace, London, 18-23.
Dooley and Fowler-H. and S., N. Y., 11-16.
Donnettas, Four-H. and S., N. Y., 11-16.
Downer and Willard-Crystal, Denver, 11-16.
Doyle, Edward-Sheedy's, New Bedford, 11-16, New London, 18-23.
Drane, Sam-Shea's, Buffalo, 11-16, Proctor's, New York, 18-23.
Draves-Circo Parish, Madrid, Spain, 2-May 2.
Dunbar, Four Flying-Keith's, Providence, 11-16.
Duncan, A. O.-Shea's, Buffalo, 11-16, Shea's, Toronto, 18-23.
Eckert and Berg-Grand, Memphis, 11-16, Orph., New Orleans, 18-23.
Edouin and Edwards-Poll's, Waterbury, 11-16, Mechanic, Salem, 18-23.
Eldridge, Press-O. H., Chicago, 11-16, Columbia, St. Louis, 18-23.
Elinore Sisters-Portland, Me., 11-16.
Elliott and Nell-Arch St., Phila., 11-16.
Ellsworth and Bert-Keith's, Providence, 11-16.
Elzira and Brooks-Proctor's 5th Ave., N. Y., 11-16.
Emmet, Gracie, and Co.-Orph., Brooklyn, 11-16.
Emmy, Madame, and Pete-Avenue, Pittsburgh, 11-16.
Empire City Quartette-Avenue, Pittsburgh, 11-16, Temple, Detroit, 18-23.
Empire Comedy Four-Lyceum, Boston, 11-17.
English Girls, Eight-Victoria, N. Y., 11-16.
Eretto Family-Grand, Indianapolis, 11-16.
Eretta, The Novelty, Denver, 11-16.
Falke and Benson-Sheedy's, New Bedford, 11-16, Keith's, N. Y., 18-23.
Fantasia, Two-Unique, Salt Lake City, 11-16, Unique, Orlean, U., 18-23.
Felix and Fred-Keith's, Phila., 11-16.
Ferguson and Mack-Orph., Denver, 11-16.
Ferguson and Passmore-Orph., Kansas City, 17-23.
FELLDAYS, W. C.-Hippodrome, London, 4-May 28.
Fields and Ward-Keith's, Phila., 11-16.
Fields, "Happy" Fanny-Tivoli, Oxford, 4-23.
Filson and Errol-Orph., Denver, 4-23.
Fisher and Carroll-Pastor's, N. Y., 11-16.
FISHER, MRS., and MRS. PERKINS-Victoria, Dayton, O., 11-16.
Fitzgerald-Poll's, New Haven, 11-16.
FLETCHER, CHARLES LEONARD-London, England, Feb. 8-Sept. 3.
Flour Bros.-Shea's, Buffalo, 11-16.
Forbes and Forbes-Lyric, San Diego, 11-16.
Ford and Wilson-Keith's, N. Y., 11-16.
Ford, John-Orph., Brooklyn, 11-16.
Foster and Foster-Sheedy's, New Bedford, 11-16.
Foster, E., and Musical Doc-Keith's, Providence, 11-16.
Fraser and Mack-Empire, Sheffield, 11-16.
Fredo and Dare-Trent, Trenton, 11-16.
Frey and Fields-Grand, Indianapolis, 11-16, Columbia, Cincinnati, 18-23.
Frobel and Ruse-Hippodrome, London, 1-30.
Frosto and Harvey-Empire, St. Paul, 11-16.
Fuller, Ida M.-Leipzig, Germany, 1-16.
Gagnoux-Orph., Brooklyn, 11-16.
Gardiner and Vincent-H. and S., Brooklyn, 11-16.
Garrison, Jules and Ella-Orph., Omaha, 10-16.
Giesch Sisters-Orph., Omaha, 10-16.
Gibbs, Mayme-Howard, Boston, 11-16.
Gey, Great-Monarch, Lawton, O. T., 11-16, Novelty, Wichita, Kan., 18-23.
Gillet's Dogs-Keith's, N. Y., 11-16.
GILLMAN and MURRAY-Cleveland's, Chicago, 10-16.
Girard and Gardner-Empire, Hoboken, 11-16.
Glenroy, James Richmond-Keith's, Phila., 11-16.

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Casta, Lowell, 18-23.
Goff, Bert—O. H. Chicago, 11-16.
Golden, George—Fall River, 11-16.
Goldsmith and Hope—Proctor's, N. Y., 11-16.
Goleman's Animals—Empire, Hoboken, 11-16.
Jordan and Hayes—La Petite, Watertown, Wash., 11-16.
Katham, George—Fall River, 11-16.
Krant, Sydney—Proctor's, N. Y., 11-16.
Green and Wiggins—Proctor's 5th Ave., N. Y., 11-16.
Gregg, Thos.—Proctor's 125th St., N. Y., 11-16.
Grover, Mildred, and Pickett—Avenue, Pittsburgh, 11-16.
Harcourt and Kane—Empire, Washington, 11-16.
Hart, Willie and Edith—Proctor's, Watertown, 11-16.
Haskell, Loney—Orph., Los Angeles, March 27-16.
Hathaway's, Belle, Monkeys—Sheedy's, New Bedford, 11-16.
Hayes and Wynne—Howard, Boston, 11-16.
Healy and Farum—Star, Hamilton, Can., 11-16.
Hearn and Lewis—Imperial, Leesville, 11-16.
Hefron, Tom—Unique, San Jose, 11-16.
Helma, Edith—Blumenau, Munich, 16-30.
Henry, Louise—Howard, Boston, 11-16.
Herras Family—Columbia, St. Louis, 11-16.
Hermann, George—Proctor's, Providence, 11-16, Haymarket, Chicago, 18-23.
Hickey and Nelson—Keith's, N. Y., 11-16.
Hickman Bros., Three—Keith's Circuit, 14-30.
Hillard, Robert—Keith's, Boston, 11-16.
Hodges and Launchers—Keith's, N. Y., 11-16.
Holcomb, Curtis and Webb—Proctor's, N. Y., 11-16.
Holden and Florence—Sheedy's, New Bedford, 11-16.
Holt, Alf—Proctor's, Newark, 11-16.
Hooker and Davis—Columbia, St. Louis, 11-16.
Hoopers—Empire, Nottingham, 11-16, Empire, Leicester, 18-23.
Hopper, Edna Wallace—H. and R., Brooklyn, 11-16.
Howard Bros., Fall River, 11-16, Avenue, Pittsburgh, 18-23.
Hughes, Mr. and Mrs. Gene—Proctor's, Albany, 11-16.
Jack, Theo. Trio—Empire, Hoboken, 11-16.
Jania, Edith—Empire, Cleveland, 11-16.
Johnson and Wells—Proctor's 5th Ave., N. Y., 11-16.
Johnson, Nabel—H. and B., Brooklyn, 11-16.
Johnson, Juggling—Hersford Tour, Eng., 4-30.
Johnstone, Jennifer, and Co.—Temple, Detroit, 11-16.
JOHNSTON'S, MUSICAL—Orph., Honolulu, H. I., 4-18.
Jones, Morris—Novelty, San Francisco, 11-23.
Karl, Tom—Shea's, Toronto, 11-16.
Kastana, Thos.—H. and B., Brooklyn, 11-16.
Keane, Mattie, and Co.—Fulton St., Brooklyn, 11-16.
Kelly and Kent—Shea's, Toronto, 11-16.
Kelly and Massey—Edison, Tacoma, 11-16, Parlor, Everett, Wash., 18-23.
Kelly, Walter C.—Orph., Brooklyn, 11-16.
Kennedy and Rooney—Proctor's 5th Ave., N. Y., 11-16, Proctor's, Newark, 18-23.
Kenyon and Dugan—Proctor's, Albany, 11-16.
Kerouac and Ballan—Trent, Trenton, 11-16.
Kimball and Donovan—Keith's, Providence, 11-16.
Kingsley and Lewis—Orph., Kansas City, 10-16.
Kraflin, Vincent—Comique, Spokane, Wash., 11-16.
Klein and Clifford—Duquesne, Pittsburgh, 11-16.
Klein, Ott Bros. and Nickerson—Fulton St., Brooklyn, 11-16, Casto, Fall River, 18-23.
Kosare and Chaplain—Columbia, St. Louis, 11-16.
La Centra and Levee—Columbia, St. Louis, 11-16.
La Clair and West—Moore's, Lima, O., 11-16.
La Petite, Adelaide—Orph., New Orleans, 11-16.
La Veen and Cross—Proctor's, N. Y., 11-16.
Ladell and Collins—Star, Hamilton, Can., 11-16.
Lafayette, The Great—Orph., Brooklyn, 11-16.
Latell, Edwin—Dayton, O., 11-16, Victoria, N. Y., 18-23.
Latins, Mlle.—Keith's, N. Y., 11-16.
Lavender and Thos.—Empire, Hoboken, 11-16.
Lavine and Leonard—Keith's, Boston, 11-16.
Lawrence, Al—O. H. Indianapolis, 11-16.
Lawson and Namon—Duquesne, Pittsburgh, 11-16.
Le Clair, Harry—Avenue, Pittsburgh, 11-16.
Le Clair, John—Duquesne, Pittsburgh, 11-16.
Le Smyth and Waco—Proctor's, N. Y., 11-16.
Lee, Mr. and Mrs. James P.—Metropolis, N. Y., 11-16.
Leon—Grand, Indianapolis, 11-16.
Leon and Adeline—Star, Hamilton, Can., 11-16.
Leonard and Collins—Proctor's 5th Ave., N. Y., 11-16.
Leonard, Grace—Arch St. Museum, Phila., 11-16.
Leite, Eddie—Columbia, St. Louis, 11-16.
Link, Billy—Orph., Kansas City, 10-16.
Litchfield, Mr. and Mrs. Nell—Trent, Trenton, 11-16.
Littfield, C. W.—Keith's, Boston, 11-16.
Lloyd, Herbert—Arcade, Toledo, 11-16.
Lorraine, Robert—Proctor's, Newark, 11-16.
Lutz Brothers—Proctor's 23d St., N. Y., 11-16.
Lyne and Leonard—Belle, Oakland, 11-16.
Mac and Mac—O. H., Fall River, 11-16.
Macdoug, Four—H. and B., N. Y., 11-16.
Mangano Troupe—Trent, Trenton, 11-16.
Majestic Musical Four—Cleveland, Chicago, 11-16.
Manila Quartette—Orph., Brooklyn, 11-16.
Mantell and Lamb—Arcade, Portland, Ore., 11-16.
Marcel's Art Studies—Orph., Kansas City, March 28-16, Orph., Omaha, 17-23.
Marco Twins—Park, Keosauqua, 11-16.
Margina, Mlle.—Orph., San Francisco, 3-16.
Marion and Deane—Trent, Trenton, 11-16.
Mario and Aldo—Keith's, N. Y., 11-16.
Marquand, Winnie—Exchange, Missoula, Mont., 11-16.
Marsh and Bartella—Proctor's, N. Y., 11-16.
Marshall and Erwin—Empire, St. Paul, Minn., 4-16.
Martin Bros.—Keith's, Phila., 11-16.
Martineti and Gromel—Avenue, Pittsburgh, 11-16, O. H., Memphis, 18-23.
Martynne—St. Augustine, Fla., 11-16.
Mason-Keeler Co.—Orph., San Francisco, 4-16, Orph., Los Angeles, 17-23.
Matthews and Lewis—Columbia, St. Louis, 18-23.
Mayer and Davis—Arch St., Phila., 11-16.
Meers, Thos.—Casino, Lyons, France, 11-16.
MELODISTS SISTERS—Palais de Lete, Brussels, 2-15.
Merritt, Hal—Orph., Kansas City, 11-16, Orph., Denver, 18-23.
Metropolitan Operatic Quartette—Keith's, Providence, 11-16.
Meyer, Chas. and Dog—Columbia, St. Louis, 11-16.
Machana, The—Proctor's 23d St., N. Y., 11-16.
Macdonald, James F.—Poll's, Watertown, 11-16, Poll's, Hartford, 18-23.
McGard, Lewis, and Co.—Keith's, Phila., 11-16.
McDonald and Huntington—Fulton St., Brooklyn, 11-16.
McMahon and Chappelle—Empire, Cleveland, 11-16.
McNee—A. and S., Boston, 11-16.
McShaffrey, Musical—Edison, N. Yakima, Wash., 11-16.
McVey, Hugh—Howard, Boston, 11-16.
Marine Band, First Royal—Avenue, Pittsburgh, 11-16.
Martin and Ridgeway—Proctor's 125th St., N. Y., 11-16.
Merritt, Hal—Orph., Omaha, 10-16.
Midgely and Carlisle—Orph., Kansas City, 10-16.
Milla, Lillian, and Morris, Elida—Keith circuit, 11-23.
Milroy Trio—Columbia, St. Louis, 11-16.
Mitchell and Love—Orph., Brooklyn, 11-16.
Molasso Troupe—Shea's, Toronto, 11-16.
Monroe, Mack and Lawrence—Shea's, Buffalo, 11-16.
Shea's, Toronto, 18-23.
Moore and Little—Columbia, Cincinnati, 10-16.
Moore, Tom—Place de Republic, Paris—Indefinite.
Morse, Theodore, Trio—Keith's, N. Y., 18-23.
MOTOGIRL, LA CREATRICE—Madrid, Spain, 4-30.
MURPHY, J. A. AND WILLARD, ELOISE—Arcade, Toledo, 10-16.
MURPHY, MR. AND MRS. MARK—Avenue, Pittsburgh, 11-16, H. and B., N. Y., 18-23.
Musical Dale—Victoria, N. Y., 11-16.
Musical Goolmans—Park, Youngstown, 11-16, Grand, Indianapolis, 18-23.
Naiada—Fulton St., Brooklyn, 11-16.
Newton Bros.—Proctor's 5th Ave., N. Y., 4-16.
New York Comedy Four—Bijou, Paterson, 11-16.
Nice Twins—Empire, Cleveland, 11-16.
Nichols Sisters—Orph., Denver, 18-23.
Nichols, Wm. H.—East, Fall River, 11-16.
Nighton—Four Orph., Brooklyn, 11-16.
Nirvana—H. and B., Brooklyn, 18-23.
Nobrena, The—Avenue, Pittsburgh, 11-16.
Norworth, Jack—Chase's, Washington, 11-16.
Some, The Five—Chase's, Washington, 11-16.
Nugent, J. G.—Poll's, New Haven, 11-16.
O'Brien and Buckley—London—Indefinite.
O'Brien and Havel—Shea's, Toronto, 11-16.
O'Rourke-Burnett Trio—Columbia, St. Louis, 11-16.
Olson Bros.—Orph., Kansas City, 17-23.
Omar, Abbas Ben—Orph., San Francisco, 3-16.
Orpheus Comedy Four—Poll's, Bridgeport, 11-16, Poll's, Hartford, 18-23.
Orville and Frank—Arcade, Toledo, 11-16.
Ozar and Delmo—Shea's, Buffalo, 11-16.
Pamabasilica—A. and S., Boston, 11-16.
Papinta—Shea's, Toronto, 11-16.
Parker's Dogs—Howard, Boston, 11-16.
Paspapara, Dancing—Orph., New Orleans, 11-16.
Paul and Reynolds—Star, Hamilton, Can., 11-16.
Pelot—Atlantic Garden, N. Y., 11-16.
Petching Brothers—Keith's, Boston, 11-16.
Peters, Phil and Nettie—Poll's, Hartford, 11-16, Keith's, N. Y., 18-23.
Piccolo's Midgelys—Keith's, Phila., 11-16.
Pierce and Wallace—Keith's, Phila., 11-16, Howard, Boston, 18-23.
Polk and Collins—Alhambra, Paris, France, April.
Provo and Elmo—National, Cuba, 14-April 11.
Fryer Bros.—Proctor's, N. Y., 11-16.
Cutman, Jack—Fulton St., Brooklyn, 11-16.
Quaker City Quartette—Proctor's, Newark, 4-16.
Quigley Bros.—Shea's, Buffalo, 11-16.
Rackett and Hazard—Crystal Palace, London, 11-23.
Rastan and Kane—Keith's, Boston, 11-16, Mechanic, Salem, 18-23.
Ray, John and Emma—Howard, Boston, 11-16.
Raymond and Caverly—Trent, Trenton, 11-16.

Redding, Frances, and Co.—Bijou, Wilmington, 11-16.
Reed and Shaw—Portland, Me., 11-16.
Reynard, Ed F.—Columbia, Cincinnati, 11-16, Bon Ton, Jersey City, 18-23.
Rianco, Four—H. and B., N. Y., 11-16.
Rice and Cohen—Shea's, Buffalo, 11-16.
Rice and Elmer—Keith's, Providence, 11-16.
Rice, Fanny—Keith's, N. Y., 11-16.
Rice Family—Casto, Fall River, 11-16.
Robinson and Stevens—Orph., Los Angeles, 4-16.
Robbins and Tremman—Star, Hamilton, 11-16.
Roberts, Sam—Unique, Watertown, Wash., 11-16, Electric, Vancouver, 18-23.
Robisch and Childress—Electric, Vancouver, 11-16, Edison, Victoria, 18-23.
Robison, J. E.—Hippodrome, London—Indefinite.
Roman, Trio—H. and B., Brooklyn, 11-16.
Rooney and Francis—Avenue, Pittsburgh, 11-16.
Rosaire—Empire, Hoboken, 11-16.
Rosino, Thos.—Duquesne, Pittsburgh, 11-16.
Ross and Bernard—Auditorium, Newport News, 11-16.
Rusow Midgelys—Poll's, New Haven, 11-16.
Russell Brothers—Victoria, N. Y., 11-16.
Russell, Leah—Proctor's 5th Ave., N. Y., 11-16.
RYAN, THOMAS J. AND RICHFIELD, MARY—Mechanic, Salem, 11-16, Keith's, Boston, 18-23.
SABEL, JOSEPHINE—Tivoli, London, 7—Indefinite.
Sato, O. K.—Alcassar, Marcellus, France, 9-23.
Saunders, Chalk—Proctor's 23d St., N. Y., 18-23.
Scott, Carrie M.—Columbia, St. Louis, 11-16.
Scott, Malcolm D.—West, London, 11-23.
Sealey and West—London, England—Indefinite.
Seymour and Dupree—Palace, Bradford, Eng., 11-16.
Shaw, Mr. and Mrs. Larry—Star, Hamilton, Can., 11-16.
Shedman's Dogs—Imperial, Coney Island, N. Y., 4-16.
SHERMAN AND DE FOREST—Orph., Brooklyn, N. Y., 11-16.
Simon and Gardner—Proctor's 23d St., N. Y., 11-16.
Simmons and White—Duquesne, Pittsburgh, 11-16.
Smalley Sketch Club—Duquesne, Pittsburgh, 11-16.
Smith and Dorett—Alhambra, Paris, France, 1-30.
Smith and Powell—Fulton St., Brooklyn, 11-16.
SNYDER, GEO. B. AND HUCKLEY, HARRY—Orph., Brooklyn, 4-16, Circle, N. Y., 18-23.
Spaulding, Paul—Shea's, Toronto, 11-16.
Sparrow—Fulton St., Brooklyn, 11-16.
Spaulding—Avenue, Pittsburgh, 11-16.
Stembler, Sally—Keith's, Boston, 11-16.
Stephens, Hal and Co.—Keith's, Boston, 11-16.
St. John and Lefevre—Keith's, N. Y., 11-16, Keith's, Boston, 18-23.
Stewart, Cal—Keith's, N. Y., 11-16.
Stewart, George W.—Shea's, New Bedford, 11-16.
St. Onge Bros.—Empire, Cleveland, 11-16.
Stubber, Fred—Poll's, Watertown, 11-16.
Sullivan, John T.—Shea's, Toronto, 11-16.
Sully Family—Proctor's, Albany, 11-16.
Swan and Bamford—H. and B., Brooklyn, 11-16.
Swickard, Mr. and Mrs.—Empire, Shepherd's Bush, London, Eng., 11-16.
Tanaka—Victoria, N. Y., 11-16.
Tanez—Arch St. Museum, Phila., 11-16.
Tannehill's, Frank, Comedy Co.—Proctor's 23d St., N. Y., 11-16.
Tascott—Star, Brooklyn, 11-16, Gayety, Brooklyn, 18-23.
Terry and Lambert—Empire, Manchester, 11-16, Empire, Sheffield, 18-23.
Thorne, Mr. and Mrs. Harry—Portland, Me., 11-16.
Thompson, George—Orph., Denver, 17-23.
Thorp, Vesta—Chase's, Washington, 11-16.
Tippell and Kliment—Novelty, San Jose, Cal., 11-16.
Tomson, John—Proctor's, N. Y., 11-16.
Trask and Gladden—Orph., Omaha, 17-23.
Trocadero Quartette—Shea's, Toronto, 11-16.
Trobador Four—Waldman's, Newark, 11-16.
Turner's Pictoramas—Tivoli, Sydney, Australia, 18-23.
Tushon Sisters—Hastings, St. Louis, 11-16.
Valdis Sisters—Empire, Cleveland, 11-16.
Valvino Bros.—Keith's, Boston, 11-16.
Van and Beaman—Poll's, New Haven, 11-16.
Vance, Clarice—Duquesne, Pittsburgh, 11-16.
Van Fossen and Macaulay—Keith's, Phila., 11-16.
Vano, The—Varieties, Havana, Cuba, 2-16.
Van Sickle and the "Viceroy's" Jockey—N. Y., 11-16.
Vassar Girls—Grand, Indianapolis, 10-17.
Vernon and Kennedy—Orph., Seattle, Wash., 4-16.
Vernon—Keith's, Providence, 11-16.
Walton, Max—Proctor's, N. Y., 11-16.
Wallon and Martinelli—Keith's, Boston, 11-16.
Wartenberg Brothers—H. and B., Brooklyn, 11-16.
Waterbury Bros. and Tenny—Proctor's 23d St., N. Y., 11-16.
Watson, Mr. and Mrs.—Columbia, St. Louis, 11-16, 18-23.
Webbs, Four—Proctor's, N. Y., 11-16.
Webb, Margaret—Proctor's, N. Y., 11-16, H. and B., Brooklyn, 18-23.
Weldon, Max, Troupe—Orph., San Francisco, 3-16.
Werner-Amora Troupe—Avenue, Pittsburgh, 11-16.
Wesley, Walters and Wesson—Orph., Los Angeles, 16-23.
West and Van Sien—Proctor's, Newark, 11-16, Proctor's, Albany, 18-23.
West, Ford and Dot—Proctor's, N. Y., 11-16.
White and Simmons—Duquesne, Pittsburgh, 11-16.
White, Stuart—H. and B., Brooklyn, 11-16.
Whitney, Anna—Avenue, Pittsburgh, 11-16, O. H., Memphis, 18-23.
WILDER, MARSHALL P.—Wilder, Little—Shea's, Toronto, 11-16.
Winchman's Bears—Empire, Cleveland, 11-16.
Winslow, Max—Proctor's, N. Y., 11-16.
Wood and Ray—Proctor's 23d St., N. Y., 11-16.
Wood, George—Orph., Omaha, 10-16.
Wood, Milt and Maud—Poll's, New Haven, 11-16.
Worlette, Estelle—Keith's, N. Y., 11-16.
World and Kingston—Mechanics', Salem, 11-16.
Worwood's Monkey Circus—Victoria, N. Y., 11-16.
Wynne-Winslow, Madame—Keith's, Boston, 11-16.
Yorke and Adams—Avenue, Pittsburgh, 11-16.
Young and Devore—Victoria, N. Y., 11-16.
Young and Brooks—Main St., Peoria, 11-16.
Ziska and King—Duquesne, Pittsburgh, 11-16.

ACTORS' SOCIETY MEETING.

The regular Sunday night meeting of the Actors' Society of America was held at its home April 10. President William Courtleigh presided, and as this was a special meeting for non-members, Secretary J. W. Warrington outlined briefly the aims and objects of the society. Dr. A. D. Herion spoke on co-operation, using as a subject the society's motto, "Equity," and was followed by Mr. Horace Traubel of Philadelphia. Dodson Mitchell and Thomas McGrath, non-members, each spoke of their admiration for the society and its work, and expressed their intention to join its ranks.

GOSSIP.

Wilton Lackaye, Shubert Brothers, and William A. Brady will tender a benefit performance to the Professional Woman's League of Ibsen's Pillars of Society on the afternoon of Friday, April 15. Mr. Lackaye and every member of The Pit company have volunteered their services.

William H. Gregory, manager of the Engagement Department of the Actors' Society, has just recovered from an illness, with pneumonia, of three weeks.

J. Charles Hayden, who has this season been playing the light comedy role with Al. H. Wilson, is ill with typhoid fever in St. Luke's Hospital, Denver, Col.

Evelyn Electa Weddle, daughter of Mr. and Mrs. William B. Weddle, of 150 West Eightieth Street, will be married this Tuesday evening to Frederick Charles De Angella, son of Mr. and Mrs. Jefferson De Angella.

Theodore Burt Sayre, play reader for Charles Frohman, was married on Wednesday to Laura Helen, the daughter of Mr. and Mrs. Louis de Guemora, of 350 Melanough street, Brooklyn. The marriage was performed at the bride's home.

The big double benefits given yesterday afternoon at the New York and Broadway theatres for the family of the late Policeman Hugh J. Enright, who was murdered a few weeks ago by a thief, were very successful.

Mrs. Paul Matchette (Anna Silvers), who has been seriously ill for the past six weeks at St. Vincent's Hospital, this city, has recovered and is now resting at her home.

On account of a badly sprained ankle Charles Hawtrej was obliged to retire from the cast of Saucy Sally at the New Lyceum Theatre last Thursday night. His role of Herbert Jocelyn was played by E. W. Tarver. The accident occurred in the second act of the farce on Wednesday night.

Stockton (Cal.) Daily Independent, March 27, 1904.—The Chief Justice has many bright lines and a clean and vigorous story. Its epigrams stick to your mind. Daniel Sully's acting is quiet and natural and therefore effective.

BERTINE ROBISON

Re-engaged and Specially Featured.

Heading Montreal Stock—Second Season.

Wanted, Opera People to Open May 2d.

2d Prima Donna. 2d Comedian who is a good Hadad; prefer tall man. Small part man. Chorus girls; state size, age, weight and voice; enclose photos. Salary must be low; it's sure. Fares advanced.

20 WEEKS BOOKED SOLID—ALL GUARANTEES.

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CHARL DOBEE.

AN AMATEUR EVENT.

On Wednesday, Thursday, and Friday evenings of this week a new musical comedy, The Little Jade Jew, will be put on in the Orange, N. J. Music Hall by The Mommers, the society dramatic organization of the Orange. The production will be the closing society event of the year in New Jersey, and will be witnessed by many theatre parties from New York. What the Cadets in their annual shows are to Boston, the play of The Mommers is to New Jersey. The Little Jade Jew is a two-act modern military comedy with music, the first act being laid in the province of Shenai, China, and the second at West Point on Class Day afternoon. It is the work of a new composer and a new librettist, Henry Stanley Haskins and Robert Emmet MacAlarney. This will be the cast: Blowingstone Breeze, United States Consul at Shenai, China, Alfred S. Hearn; Sing Sing, Viceroy of Shenai, Elliott T. Johnson; Zoroaster, Secretary to Breeze, Lewis C. Henry; Captain Richard Bangs, United States Army, Paul Petry; Reginald Beauchamp, the British Consul, Samuel H. Davis; Colonel Henri Picquet, the French Military Attache, Arthur Hagemeier; Count Ivan Grabofsky, of the Czar's Secret Service, Stephen S. Johnson; Lieutenant Teinke Ito, the Japanese Military Attache, Edward S. Henry; Lieutenant Commander Marmaduke Shelton, U. S. N., Percy H. Hall; Van and Beaman, U. S. N., S. Fisher; Miller, Sergeant Terence Murphy, Charles S. Dodd; Corporal Smith, Fred O. Ludlow; Coolie, Claire Evans; Maudie Breeze, Elizabeth Vaughan Jones; Marjorie Midway, medical missionary at Shenai, Florence Rother; Ye-Sing, step-niece to the Viceroy, Jonda Dement; Geraldine Remington, typewriter to Breeze, Tracy Joralemon; Dorothy, Louise Mott Ring; Notica, Catherine Frith; Muriel, Mrs. Stewart F. Campbell, United States Regular, Boston, Chinese concubine, West Point cadets, Legation girls, Class-Day guests, dragon dancers, and American beauties by the following: Clara Reid, Edith Ludlow, Louise Dodd, Miss Curtis, Miss Jaquith, Jr., Edith, L. Smyth, Miss Olcott, G. C. Bingham, J. Palmer, Mary Johnson, C. L. Cross, G. Dement, G. A. Power, Beanie Gibson, Bernadine Beach, Margaret Courtwright, Isabel Le Cate, Elizabeth More, Pearl E. Brewster, Edith Greves, Sabine R. Martin, and Jacob S. Henry, John Condit, William Carter, Wallis P. Jaquith, George S. Herick, P. G. Spining, E. F. Dennison, G. B. Lemcke, F. W. Beam, F. J. Boote, Henry Joralemon, W. B. Church, H. J. Jaquith, Jr., Charles Stewart, Menaah, L. D. Bennett, Stewart Campbell, Fred Reynolds, H. A. Weed, F. Martin, F. L. Jennings, J. L. Billington, Arthur E. Williams, Arthur Benson, Lockwood M. Seely, Harold Lee, E. P. Davis.

OBITUARY.

Sheridan Tupper died at his home in this city on April 10, of pneumonia, aged fifty years. He made his last appearance only four days before his death as a member of W. H. Crane's company, in David Harum, at the Academy of Music. Mr. Tupper was born in Decatur, Ill., and made his debut when a young man in Maggie Mitchell's company. He remained with Miss Mitchell for six years and was next with Roland Reed for several years. He then joined Mr. Crane's company, and was with that organization steadily for five years. This season he joined the Century Players and in their recent production of Rosencranch he played the role of Hamlet. After the closing of the Century Players, at the Frisco, he rejoined Mr. Crane to play the role of Zeke Swinney in David Harum. Mr. Tupper was a member of the Actors' Order of Friendship, the Greenroom Club, the Actors' Society, and was a life member of the Actors' Fund. He is survived by his widow, who is a sister of Joseph Murphy. The Actors' Order of Friendship will have charge of the burial, which will be made to-morrow (Wednesday), in the Actors' Fund plot.

Robert Griffin Morris, the well-known playwright and newspaper writer, died at his home at Ocean Grove, N. J., on April 9, aged fifty-six years. A generation ago Mr. Morris was among the most prolific of American dramatists and several of his plays were highly successful. Among his dramatic works were The Fable of New York, The Power of the Press, The Skating Rink, The Kindergarten, The Frits series of plays in which J. K. Emmett appeared, Old Shipmates, Michael Strogoff, The Irish Society, and Excursion. He played Courage, Excelsior, The Divorce School, Eighty Days, Dakota, and Mulachy's Masquerade. He is survived by a son and a daughter. The New York Press Club, of which Mr. Morris was one of the founders, will have charge of the burial.

Theodore Pechtel, an old German actor, who had been a member of the Fabel Theatre company in Milwaukee for nineteen years, died suddenly in Chicago on April 4, of heart disease. Mr. Pechtel was born sixty-three years ago in Attenuburg, Germany, and in his youth he played chiefly in Hamburg and Berlin. He came to America in 1882, and after playing in Chicago for three seasons he went to Milwaukee and joined the Fabel company. He made his last appearance the night before his death at the Grand Opera House, Chicago.

Don Brunaldi, treasurer of the Ralph Stuart company, died in Roosevelt Hospital on April 10, of pneumonia. The members of the Ralph Stuart company have arranged to have a benefit performance for his family on Monday night, April 12, at the Grand Opera House. Mr. Brunaldi was born in Attenuburg, Germany, and in his youth he played chiefly in Hamburg and Berlin. He came to America in 1882, and after playing in Chicago for three seasons he went to Milwaukee and joined the Fabel company. He made his last appearance the night before his death at the Grand Opera House, Chicago.

William H. Johnston, a property man long associated with the old theatres in Philadelphia, died at his home in Camden, N. J., on March 28, of consumption, aged fifty years. His wife, Olivia Nicholas, the actress and member of an old theatrical family, survives him, as do also three sons. The funeral services, which occurred on Easter Sunday, were largely attended.

Ray N. McGrath, manager of the Grand Opera House at Muskegon, Mich., died in that city on March 31 after an illness of several years. The remains were buried by the local lodge of Elks, of which order Mr. McGrath was a member. The theatre will be managed by Harry Gauger, formerly treasurer of the house.

L. R. Shewell, the noted old actor and playwright, died at Bristol, Pa., on April 2, aged seventy-one years. As a player he appeared in support of many of the famous stars of his generation, and several of his plays—chief among them The Shadows of a Great City—were immensely popular.

C. B. Litchfield, the father of Nell Litchfield, died on March 29, at his home in Turin, Lewis County, N. Y., aged seventy-seven years. Besides Nell Litchfield, he leaves four other sons and daughters, none of whom are in the theatrical profession.

NEW YORK THEATRES.

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Greatest Show on Earth

No Free Tickets to Any One.

LAST TWO WEEKS.

Exhibiting in Brooklyn Week of April 25, at Halsey Street and Saratoga Avenue. Magnificent representation of

The Gorgeous Delhi Durbar.

Ancilotti, the Modern Ariel, Looping the Gap.

Volo, the Wizard Volitant,

Archling the Aerial Albatross.

Solo and Chica, the Marvelous Unicyclists.

Two exhibitions daily, at 2 and 8 P. M. Doors open at 1 and 7 P. M.

Admission to everything, 25 and 50 cents (26th and 27th street doors); Reserved Seats, 75 cents, \$1 and \$1.50 (Madison Avenue side); Private Boxes, \$12 and \$15; Single Box Seats, \$1.50, \$2 and \$2.50. Box office open from 9 a. m. to 9 p. m. for advance sale of seats; no 25, 50 and 75 cents sold in advance. No seats reserved by telephone. Beware of speculators and bogus tickets. Buy at box office only.

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Evenings at 8:15. Mats., Wed. and Sat. at 2.

The play of THE VIRGINIAN

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Broadway and 36th St., Eves., 8:10. Mats., Wed. and Sat., 2:15.

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Evenings, 8:15. Mat. Saturday, 2.

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Holcombe, Curtis and Webb, Armstrong and Holly, Ford and Dot West, Marsh and Sartella, Ascott and Eddie La Vine and Cross, many others, and as extra attraction, Fisher and Carroll.

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Work commencing Monday, April 11.

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125th St. & 3d Av., Two Burlesques.

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THE DEWEY

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Two Burlesques. Mlle. Ant.

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35th Week Vaudeville Feature Myrtle-Harder Stock Co., E. J. HALL, Mgr.

Messrs. LATIMORE and LEIGH: 3 our substitution act as presented at the Temple Theatre, week of March 28, is without doubt the best act of its kind that I have ever seen. It is a novelty and a good drawing card. Respectfully, GEO. H. FISHER, Mgr. Robinson Park, Ft. Wayne, Ind. Weeks April 4 and 11, Duluth, Minn.

MAYME REMINGTON

And her BUNGLER BOO LOO BABIES.

This week—Cleveland's Theatre, Chicago, Ill.

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THE MAJOR AND THE MAID.

A dusky maiden and a daskier major was a big hit last week at Portland, Me. This week, Keith's, Boston; 18th, Mechanics Hall, Salem, Mass.; May 24 and 30th open. Booked on the J. W. Gorman's Park Circuit for the Summer.

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HAL GODFREY and CO.

Presenting A VERY BAD BOY, by Arthur J. Lamb.

April 11, Fall River, Casto Theatre. April 18, Casto Theatre, Lowell, Mass.

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"Making good" our feature!

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This week, Pastor's Theatre, New York. "The Funny Fellow with the Trunk."

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"Pards for a Cotillion,"

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Big Musical Act in One.

Main St., Theatre, Peoria, this week.

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Empire Theatre, Cleveland, O., April 11; New Lyric Theatre, Utica, N. Y., April 18; Temple Theatre, Detroit, Mich. Open, May 2. Hyde and Behman's, Brooklyn, May 9.

MR. and MRS. JAMES P. LEE and Little Madeline.

Presenting the best legitimate comedy act in Vaudeville: "Thou Shalt Not Steal." Time of act 20 minutes. Address all agents, or 38 McAdoo Ave., Jersey City, N. J.

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While passing through Chicago one day. We happened to hear a young actor say: "Their advertisement sounds foolish to me." That's because the poor boy never had one, you see.

P. F.—There is always an after-cup, and some one must play lightning in order for us to thunder. He will have to look further than his nose in this business. Cleveland's Theatre, Chicago, week of April 18.

**JOE MYRA BUSTER****KEATON**

O, "Buster," dear; O, "Buster," dear. The brightest, smartest, do you hear my words of praise in your behalf? To you, who've made so many laugh, I doff my hat, and thank you so. With all my heart for the S. R. O. At Youkers (DOT KARROLL, the Little Comedy Magnet).

Brooklyn, N. Y., Hyde and Behman's, April 11.

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